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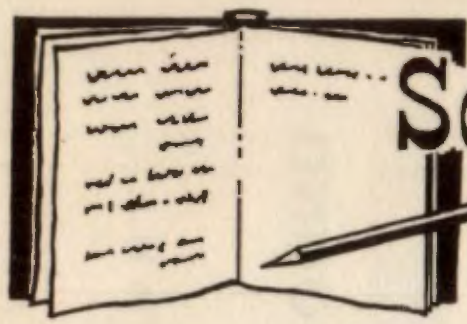
Advance registration fee per person, per day \$1.50-\$1.75 at Convention. Make check or money order payable to First Annual Western States Square Dance Convention. Deadline for advance registration and for refunds — May 1, 1962.

Friday _____

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Square Dance Date Book

- Mar. 3—Teen-O-Rama
Cutler Union, Rochester, N.Y.
- Mar. 8-10—3rd Annual WASCA Spring Fest.
Sheraton-Park Hotel, Washington, D.C.
- Mar. 10—Southwest District Spring Festival
4-H Bldg., Fairgrounds, Clinton, Okla.
- Mar. 10-11—So. Oregon Square-Up
So. Oregon College, Ashland, Ore.
- Mar. 15—Scioto Council Guest Caller Dance
Skate-A-Way, W. Chillicothe, Ohio
- Mar. 16-17—15th S.W.A.S.D.A. Spring Fest.
El Paso, Texas
- Mar. 17—15th Ann. Northeast Okla. Festival
Fairgrounds Pavilion, Tulsa, Okla.
- Mar. 17-18—Desert Sidewinders & Circle O
Squares Desert Weekend
Indio & Palm Springs, Calif.
- Mar. 17-18—11th Ann. Sinclair Promenaders
FREE Fest., Rec. Hall, Sinclair, Wyo.
- Mar. 24—Bluegrass Hoppers Spring Festival
Lexington, Kentucky
- Mar. 30-31—5th Ann. So. Ga. Fed. Square-Up
De Soto Hotel, Savannah, Ga.
- Mar. 30-31—Cheyenne Mountain Festival
Broadmoor Hotel, Colorado Springs, Colo.
- Mar. 30-31—3rd Cenla Square Dance Fest.
Alexandria, La.
- Mar. 30-31—Third Tar-Heel Square-Up
Haynes Gym, Winston-Salem, N.C.
- Mar. 31—6th Kansas Round Dance Assn. Fest.
Civic Audit., Emporia, Kansas
- Mar. 31—2nd Annual Square Dance Jamboree
Munic. Audit., Minot, North Dakota
- Mar. 31—North Texas Callers' Assn. Festival
Munic. Audit., Dallas, Texas
- Mar. 31—Spinning Wheel Jamboree
Normandy Hall, Baltimore, Md.
- Mar. 31—7th Country Cousins Spring Jamboree
High School, Port Huron, Mich.
- Apr. 1—Guest Caller Dance
Ranchland, Camp Hill, Pa.
- Apr. 6-7—7th Southwest Kansas S.D. Festival
Munic. Audit., Dodge City, Kans.
- Apr. 6-7—9th Annual Alabama Jubilee
Munic. Audit., Birmingham, Ala.

(More dates, Page 58)

Sets in Order

Published monthly by and for Square Dancers
and for the general enjoyment of all.

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From The Floor

("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

Straying away to Ralph's Barn in Connecticut one Saturday night I noticed the boys and girls (mostly girls) putting a twist in the squares and it works fine. Me, I was not able to keep my mind on the caller but I will get used to it — I hope? Are the twists getting into our squares?

Gustave Erickson
Granby, Conn.

Chances are the novelty of the twist will have vanished by the time this issue of Sets in Order reaches most homes. As a fad, it's not surprising that it may have made a brief appearance as a novelty on the square dance floor. Editor

Dear Editor:

... An airforce wife; Ruby McKinney, died on November 5, 1961. She and her husband, M/Sgt. John McKinney, were widely known as teachers, callers and couple dancers. He retired in May and they had bought a new suburban home near Fort Worth. They have square dance friends from all thru the Middle West to California and on into Alaska.

Mrs. Frank Hull
Warrensburg, Mo.

Dear Editor:

I am now President of the New Orleans Callers' Association and would appreciate any publicity your magazine could give us. Our association is going into its third year and it has been very successful.

Johnny Creel
Metairie, La.

We'll be delighted to tell folks what's going on in your area. Just be sure to send in the news. Regular area news stories will find their way into 'Round the Outside Ring. Longer stories of general interest to everyone in square dancing, particularly where there is a "how to do" message that might be useful to square dancers in other areas, will become the basis of one, two, and sometimes three page articles in Sets in Order. Be sure and let us know what your group is doing. Editor

(Continued on Page 42)

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On our current, beautiful, pure vinyl 45s—on a separate little band inside the music band, Don Armstrong takes you through one **complete** sequence of the dance, telling you what to do next **just before** you have to do it. It works like magic.

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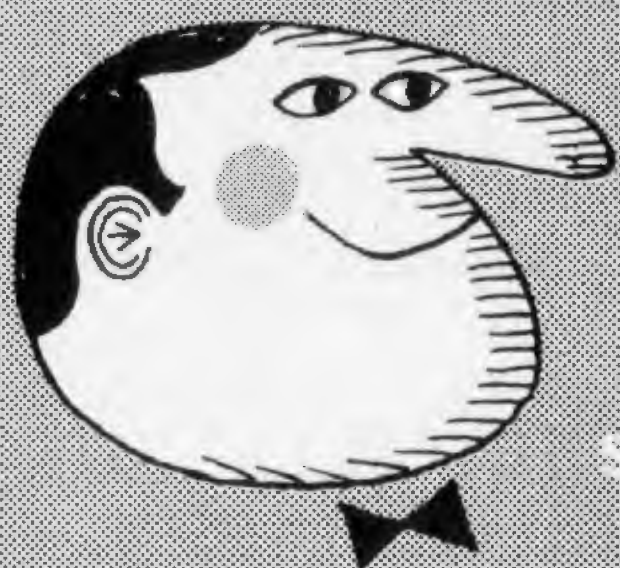
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so new . . . so much . . . so wonderful

"MOON RIVER"

A great team of music composers, Johnny Mercer and Henry Mancini, wrote the exquisite music for "Moon River." A great team of dance composers, DEAN and LORRAINE ELLIS of Dallas Center, Iowa, wrote the exciting routine for this memorable waltz. Still another artist added his touch when Memo Bernabei and his band recorded the music. Here, indeed, is a perfect wedding of motion and music.

"PEGGY"

A new two-step of the highest quality, written by CHARLES and BETTYE PROCTER of Dallas, Texas. Cleverly composed, this routine is only 16 measures long but every measure is packed with action and enjoyment. It is the first published dance by the Procters and a real nice one. Music by the Memo Bernabei Band.

"DANCE, DANCE, DANCE"

An English type waltz set to very lovely music actually recorded in London by the full Eric Jupp Orchestra. CLARK and ETHELWYN KUGLER of Inglewood, Calif., put together the sophisticated sequence that is challenging, yet surprisingly easy to master. Here is proof positive that round dancing is coming of age. In truth, it will make you want to "Dance, Dance, Dance."

"WALTZ LAMENT"

Here, now, is an easy, quick-to-learn waltz assembled by BUCK and LARRY HITT of San Dimas, Calif., that will instantly appeal to both square and round dancers. Full-frequency music with a definite waltz beat by The Rhythmates. Basically simple, but with enough "meat" in it to make it a dance of lasting appeal.

Windsor No. 4674



Windsor No. 4673





AS I SEE IT

bob osgood

March 1962

THOSE DANCING with clubs and classes in fairly well populated areas often have little conception of the problem facing square dancers in some of the remote spots on the globe.

For most, it's a fairly simple task to locate a caller, a class, or a club, but consider the plight of some enthusiastic square dancers who have moved into areas where no square dancing has ever existed. We were completely surprised a few years ago when we landed in Valdez, Alaska, to find the most forlorn group of seven dancers looking for an eighth so that they could form a club. Fortunately, we understand that due to a growing population in the area there are now seven squares of dancers active in Valdez. A similar situation existed for a long time in Lima, Peru, and also on the island of Tahiti. Just a few enthusiasts, not enough to make a square, and no one trained to either call or teach the potential new dancers.

The American military personnel in overseas bases are in a similar situation. Not too long ago I remember calling for a club in Germany where there were eleven squares of active dancers and three callers. Less than three months later, on visiting the same city, I was amazed to discover that more than half of the dancers and all three of the callers had been "rotated" — transferred to other areas. This left a nucleus of a square dance club with virtually no one prepared to take the reins of leadership.

Recently at an air base on the continent the club's caller was suddenly transferred, leaving the club stranded. The solution in this particular instance was to put the names of all members in a hat. The name drawn automatically was the new caller and in this case we understand it was a square dancer who had been in the activity only for a very few months.

Most square dancing overseas, you'll discover, is geared to meet situations of this type,

whereas the caller in the states may average three or more years of dancing before picking up his first microphone. The new dancer overseas is constantly aware of the problems of the caller, knowing full well that any day he may be directing the club's dance program.

In view of all this it seems a bit ironical that another one of England's fine callers has left the homeland and headed for, of all places, Texas. I first met and enjoyed the calling of Pat McQuaid in London in 1957. Since then, he's been in Canada, and visited our home in California. You'll read a little bit about Pat and his wife, Jill on page 25.

Can You Help?

HOW MANY TIMES have you heard key people in your city government or professionals in various fields make unusually complimentary comments regarding American Square Dancing? We remember talking to the Chief of Police of a midwestern city following a huge square dance, and listening to his glowing words of praise regarding the square dancers who had all but taken over the city.

On another occasion, we remember what a minister in a leading church group in a resort city had to say about square dancing following a weekend convention. He was completely delighted with the type of convention held by square dancers, and expressed the wish that other conventions might pattern their programs along the same lines.

We're certain that you have heard things of this type, too, and we would like to collect documented proof from some of these people so that we can make it available to others who might need it. Letters would be helpful from coaches and heads of physical education departments in schools saying that square dancing not only does not damage gym floors but it adds to the public use of city owned property. Testimonials from superintendents of schools,

chairmen of local parks and recreation departments, leaders in lodges, church groups, and fraternal organizations who have had an opportunity to witness the good effects of a local square dance program could be put to good use. Anything along these lines would be appreciated. We're not sure that we'll be able to print all that we receive but we'll certainly pick portions of a good number so that in future issues of Sets in Order you may find things that you may take to your own Board of Education or Chief of Police as a part of your program to get square dancing off to a flying start in your own area.

MARVIN SHILLING

La Veta, Colorado



A blow to us all was the very sudden and untimely passing of Marvin Shilling in a plane crash on January 25th. Marvin's deep voice, his wonderful calling, his excellent showmanship and his dedication to the activity he loved so much will remain as a fond memory to his many friends throughout the world of square dancing.



A Different View

HOW DOES SQUARE DANCING appear to you? We were delighted this last month to get a new picture of the activity thanks to Bill and Ethel Pabst of Alamogordo, New Mexico.

Scattered throughout different parts of the country there are virtually dozens of square dance groups participated in by the blind. Sets in Order has featured some of these in the past and we thought that you might enjoy "reading" a call as Bill and Ethel prepared it in Braille.

As you know, the Braille alphabet is made up of a series of dots to represent different letters and in some cases groups of letters. Actually what appears here as ink dots are raised bumps on a heavy piece of cardboard which the blind person may quickly interpret into written words.

We've added the letters over the different dot groupings. In some instances you'll notice single groups that form entire words, much as simple combinations or brief forms appear in shorthand. We just thought you might enjoy sharing this little sidelight of square dancing.

What's It Mean?

IT'S NOT ALWAYS a simple matter to come up with good clear definitions of words we sometimes hear in connection with this hobby of ours. Perhaps the most misused of all words is "commercial." How many times we've heard people speaking in dubious tones regarding the *commercial* aspects of square dancing. What they actually refer to is an act or acts that take wrongful advantage of square dancing.

Completely aware that we're running out into the open on this and that you will probably have your own definitions, we offer four of our own:

Amateur. The casual square dancer who spends anywhere from one to twenty nights a month enjoying his hobby, shares in club and class activities, does his part in seeing that square dancing enjoys normalcy in the area, but most of all just dances for the sheer joy of expression and friendship that square dancing brings to him.

a l l e m and e l e f t with your l e f t h and
right to your part n er right and l e f t g r and

Semi-professional or professional. This is the caller or square dancer who spends a certain amount of his square dancing time in activities other than actually dancing. This may be in planning, club and association management, calling, teaching, or in a number of different activities whether cash payment is received or not.

Commercialism. The actual business behind square dancing. Square dance publications, books, records, public address equipment, costumes, weekend and week-long institute camps, square dances themselves, either open or closed club affairs, festivals or conventions with the desire, if not to make a profit, at least not to show a deficit as a part of the enterprise. Anything that is done in the wholesome encouragement of square dancing.

Exploitation. The selfish employment of square dancing for a person or group's own advantage. Anything that takes wrongful advantage of the good attributes of square dancing for personal gain.

The hairline that divides some of these brackets is merely a matter of attitude. Square dancing can and must thrive with the first three of the categories. It can do very well indeed *without* the fourth.

Attention: Shaw Alumni

WE'RE A SUCKER FOR REUNIONS. Every time we dig out the old high school or college yearbooks, we can't help but wonder what has happened to some of our buddies of years past. How many children do they have? What are they doing at the present time, and what plans do they have for the future?

Among our fondest square dance memories are the sessions spent in Colorado Springs at the Cheyenne Mountain School as part of the Lloyd Shaw fellowships. Here we met folks like Herb Greggerson, Dale Wagner, Raymond Smith, Charley Baldwin, Red Henderson, and virtually hundreds of others who in the past fifteen years have played such important roles in the development of the contemporary square dance picture.

Our memories are also connected quite strongly with recollections of the early teams of the Cheyenne Mountain Dancers, of Monday evenings spent at the Broadmoor Hotel, and Thursday evenings in Acacia Park near the center of Colorado Springs. Perhaps that's why

Becky and I are looking forward with anticipation this month to a reunion sponsored by the square dancers of the State of Colorado and hosted by the local Colorado Springs dancers in honor of Dorothy Shaw, Pappy and the Cheyenne Dancers. It is our hope that a good many of you will be able to hop in the old gas buggy and come out for a few days of dancing and getting reacquainted. If you want more information, write directly to: Chuck Howard, 118 W. Cheyenne Road, Colorado Springs, Colorado. The dates of the whing ding are March 30 and 31. Any of you old-timers who can make it, let's plan for a get-together and yak session some time on Saturday. Hey, this should be a ball! See you there.

On the Go

WHO are the travelingest square dancers? According to statistics recently released by the National Square Dance Convention committee the following ten states had the greatest number in attendance at the most recent convention in Detroit, excluding Michigan itself, with a total of 10,477. Neighboring Ohio tops the list with 1,807 and Indiana 1,037. Illinois contributed 837 dancers, Wisconsin 320, New York 376, California 312, Iowa 303, Oklahoma 209, Missouri 206, and Florida 188. Canadian provinces contributed a total of 571, while foreign countries overseas sent eight representatives.

The overall tallies for the past eight conventions (including those held within that state) indicate that 12,340 California dancers traveled to conventions. They were followed by Michigan with 11,203, Iowa with 7,929, Oklahoma with 6,874, Missouri with 6,073, Texas with 5,509, Illinois with 4,425, Indiana with 4,406, Colorado with 4,158, and Ohio with 3,773.

Perhaps this proves nothing at all, but we thought you might be interested in some comparative figures.

HEARD IN PASSING

The difference between a high level and a low level club:

In a low level club you walk through first and then dance.

In a high level club you try to dance first, then you walk through.

LEE HELSEL

AREA SQUARE DANCE PUBLICATIONS

ONE MOST EXCITING PHASE of the contemporary square dancing picture is traced through the continued improvement and growth of the areas' square dance publications. Ranging in size from 4 to 24 pages and varying in type of printing from mimeograph to elaborate letterpress jobs, these publications tend to the major local needs of square dancing in more than 70 communities around the world. If you live in any of these areas or plan to pay these spots a square dancing visit in the near future, why not send for a sample copy, or better yet, become a regular supporter of at least one of these publications? Let's make 1962 the year that every square dancer subscribes to one square dance publication.



ALLEMANDE STAR — Betty Pierce, 1231 Sheridan Dr., Ogden, Utah (Ogden Area S/D Assn.)

ARIZONA TOE DUST — Jim Rosser, 5802 N. 30th Dr., Phoenix 17, Ariz.

BOW & SWING — Al Cody, Box 891, Kissimmee, Fla.

BUCKEYE BEACON — Gordon Densmore, 431 Haines Rd., Madison, Ohio

CABIN CANDLE — Kirby Todd, Folk Valley, Marseilles, Ill.

CALLERS CORNER — Rt. 2, Box 316-E, Medford, Ore. (Rogue-SisQ Area Council)

CALLS 'N' CUES — Doug Dolan, 3701 Husted Dr., Chevy Chase, Md. (WASCA)

THE CROSS-TRAILER — Roger D. Billings, Route 1, Harrod, Ohio

CROSS TRAIL NEWS — John Fairweather, 977 Victoria Ave., Victoria, B.C., Canada (Vancouver Island Western S/D Assn.)

THE COUNTRY DANCER — May Gadd, 55 Christopher St., New York 14, N.Y. (CDS Society of America)

DANCER'S NEWSETTE — Paul & Janie Moore, Room 124, City Hall, Columbus, Ohio (Central Ohio Corp. of Dance Clubs)

DANCE NEWS — Mary Pickens, 517 West Bldg., Houston 2, Tex. (Houston S/D Council)

DANCE NOTES — Ruthe Dreiling, 68 S. Maddux Dr., Reno, Nevada (Inter-Club Council)

De Luxe S/D News — Chuck Horak, 4063 Milwaukee Ave., Chicago 41, Ill. (every 2 months)

FEDERATION FACTS — Bill Buschhusen, 2118 So. 35th, Kansas City, Kans. (Heart of America Fed.)

FLIP — Bill Kiff, Box 494, Miami 38, Fla. (S.E. Fla. S/ & R/D)

FOLKLORIST — Henry R. Baldrey, 505 Wilbraham Rd., Manchester 21, England

FOOTNOTES — Jean M. Gronlund, P.O. Box 455, Mercer Island, Wash. (Wash. Fed. S/D Clubs)

FOOT NOTES — Martie Best, 5627 Myers Rd., Akron 19, O. (Ohio State Corp. of S/ & R/D Clubs)

FESTIVAL FOLKSHOP BULLETIN — Ed Kremers, 161 Turk St., San Francisco 2, Calif.

HOEDOWN LOWDOWN — Julia Stillwagon, 1627 Columbine, Boulder, Colo. (Council of Boulder S/D)

JACKSON AREA S/D NEWS — Jim Hartley, 1509 Kensington Dr., Jackson, Mich. (Jackson Area Council)

KENTUCKIANA SQUARES & ROUNDS — Dick Dolan, P.O. Box 1553, Louisville 1, Ky. (Kentuckiana S/D Assn. — 4 times a year)

LEFTY'S S/D & R/D SERVICE MAG. — Lefty Davis, Box 1062, South Gate, Calif.

LET'S DANCE — Vi Dexheimer, 1604 Felton St., San Francisco, Calif. (Folk Dance Fed.)

LET'S SQUARE DANCE — Peter King, 137 Walnut Tree Rd., Charlton, Shepperton, Midx., England

LINKED SQUARES — Burlen Southern, 898 Chinook, Akron 5, Ohio (Akron Area S/ & R/D Fed.)

LOCAL SQUARE — Helen Smithwick, 4618 Cass St., San Diego 9, Calif.

MICHIGAN COUNCIL NEWS — Box 2314, Detroit 31, Mich. (Mich. Council S/ & R/D Clubs)

MICHIGAN SQUARE DANCE NEWS — Henry T. Morris, 15377 Robson Ave., Detroit 27, Mich.

MID-STATE S/D NEWS — Harold Bausch, Leigh, Nebr.

THE MIDWEST DANCER — Walter Meier, 314 Cumberland Parkway, Des Plaines, Illinois.

NCASDLA NEWS LETTER — Jim Schnabel, 214 Breezy Terr., Alexandria, Va.

NEW ENGLAND CALLER — Charlie Baldwin, Box N C, Central St., Norwell, Mass.

N.H. FOLK BULLETIN — Edna Priest, Tinker Rd., Nashua, N.H. (N.H. F/D Fed.)

NEWS & VIEWS, DIST. #1 — Arna May Moss, 2021 Thomas Blvd., Port Arthur, Texas

NEWS & VIEWS — Bob Morrison, 6725 Stearns St., Long Beach, Calif. (So. Coast Assn.)

NEWSLETTER — Mike's Barn, 1210 E. Indian School Rd., Phoenix, Ariz.

NEWSLETTER & WORKSHOP NOTES — Maurice Lansdown, 42 Elm Park Rd., Winnipeg 8, Man., Can. (Folk Dance Fed. of Manitoba — Eastern Div.)

NEWS NOTES — Jack Walz, 1410 W. Market St., Silver City, N.M. (N.M. State S/D Assn.)

NORTHERN JUNKET — Ralph Page, 182 Pearl St., Keene, N.H.

NORTHEAST COLO. S/D COUNCIL BULLETIN — Box 525, Laramie, Wyo.

OPEN SQUARES — Bob and Doris McCartney, Box 336-M, Pasadena, Calif.

OREGON FEDERATION NEWS — Timmy Turlay, 6805 N. Campbell, Portland 17, Ore.

PROMENADE — Jo Peters, 2214 Crystal St., Maumee, Ohio

PROMENADER — Betty Meyers, 38 West View Rd., Northport, N.Y. (L.I. S/D Fed.)

PRAIRIE SQUARES — Bill Murray, 308 E. Boulevard, Bismarck, N.D. (No. Dak. Clubs & Callers' Assn.)

ROUND DANCER — Bud & Lil Knowland, 1250 W. Garnette, Tucson, Ariz.

'ROUND THE CAPITOL SQUARE — Doris Sauls, 1719 Cullen, Austin, Tex. (Austin F/, S/ & R/D Council)

THE ROUNDUP — Jim Hansen, Box 6160, Edina Branch, Minneapolis 24, Minn. (Folk Dance Fed., Minnesota)

ROUND-UP S/D & R/D MAGAZINE — Lawrence Keith, 2331 Tennessee St., New Orleans 17, La.

S - R NEWS — Tommy Thomas, 232 N. State St., Salt Lake City, Utah

SAVANNAH SQUARES NEWSLETTER — Dorothy Ayers, 603 Anderson Ave., Savannah, Ga.

SMOKY MOUNTAIN DANCER — Bob Dubree, 2831 Magnolia Ave., Knoxville, Tenn.
(Please turn the page)

THE SQUARECASTER — Vic Smith — 3241 California Ave., Carmichael, Calif. (A-Square-D Sup.)

SQUARE CIRCULAR — Florence Weems, 730 Riverside Dr., Macon, Ga. (Middle Ga. Fed. of S/D)

SQUARE DANCE CALLER — Vernon Thobe, 1707 Pine St., Davenport, Ia. (Central Ia. S/D Callers)

SQUARE DANCE NEWS — Gerald Black, 172 Cherry St., Battle Creek, Mich. (B.C. Area S/D Assn.)

SQUARE DANCE NEWS — Dee Mararra, P.O. Box 82, Campbell, Calif.

SQUARE DANCE NEWS — Frank Minnehan, 151 Grassy Hill Rd., Waterbury, Conn. (The Roost)

THE SQUARE DANCER — Chuck Brandon, 1203 Kingwood Dr., Takoma Park 12, Md. (S/D Assn. Mont. Co.)

SQUARE DANCERS' GRAPEVINE — Jack C. Lang, 1322 Avenue F, Billings, Mont. (Yellowstone Council)

SQUARE DANCE — WHERE? — Ed Ferrario, 2005 Sandcreek Way, Alameda, Calif.

SQUARE NEWS — Ray Castner, 3755 Creston Dr., Indianapolis, Ind.

SQUARE NOTES — Cathie Burdick, 1130 Highland Ave., Hamilton, Ohio

SQUARE & R/D NEWS — Joyce Walter, 1518 W. Mistletoe, San Antonio 1, Texas

SQUARE YOUR SETS — Alec Gilfillan, 700 - 9th Ave., So., Port Alberni, B.C., Canada (Alberni Valley S/D Assn.)

SQUARES & CIRCLES — Edsel Hatfield, Box 7623 Progress Sta., St. Louis 3, Mo.

STIR THE BUCKET — Barden's Barn, Lebanon, N.H.

VIRGINIA SQUARE DANCE BULLETIN — Mac Parker, 918 N. Montana St., Arlington 5, Va. (S/D Council — Northern Virginia)

WESTERNAIRES S/D CLUB NEWS — Rudy Rudolph, 6609 E. 11th, Wichita, Kansas

YORKTON ZONE ASSN. S/D NEWS — Roy Parkinson, Broadview, Sask., Canada

OF SPECIAL INTEREST TO NEWER DANCERS

PERFECTION NOT THE GOAL

By Ruth Stillion — Arcata, Calif.

THE RECREATIONAL SQUARE DANCER who expects to achieve perfection is probably doomed to disappointment. Perfection belongs to the professional world and is always the result of hard work, usually involving a great deal of anxiety. This hardly seems a qualification for healthy recreation.

Your instructor's goal is to teach you the ground rules of square dancing well enough so that you can enjoy square dancing as a recreation for many years to come. Recreation means — play, relaxation, diversion, relief from anxiety. The fun is in the learning and sharing with others — the practice that improves your skill — the fellowship and happy times. Expect no more than this and square dancing will be a richly rewarding experience for you.

Consider this. How long would you continue to bowl if you achieved perfection and could bowl a perfect game *every time*? Ever hear of anyone who could? How long would you enjoy playing bridge if you held a perfect hand and played a winning game *every time*? Your interest would not be held for long, you can be assured.

Square dancing, too, would lose its recreational value if you could execute perfectly every dance. Ever hear of anyone who could? If that day ever came when *you* could you'd probably have to give up square dancing because you'd never find seven other people good enough to dance with you. Be content to improve your skill and *enjoy* every minute of square dancing for just what it is — *America's greatest recreation!*

THE DANCER'S *Sets in Order* WALKTHRU

THEMES FOR THE MONTH OF MARCH

MARCH IS THE WINDY MONTH, blowing out the cold winter months and blowing in the advent of spring. Sap begins to flow in trees, green buds appear and animals awake from their long hibernation to seek life anew.

How can you find a dance theme from these thoughts? Well it may be a bit farfetched, but why not plan an, "It's the End of Hibernation Dance?" Look over your club's membership lists of past seasons and see if you can't find several couples who were part of your group at one time. Then plan an evening dedicated to reinteresting them in active square dance participation.

Create an original "End of Hibernation" invitation and mail it to them. Follow this up with a personal telephone call explaining how you've missed having them as part of the club and how you have planned an evening especially to reacquaint them with the club members and square dancing. Perhaps you could even arrange a transportation setup where one current member-couple would pick up one invited couple.

Be sure your caller is in on the planning as his program will need special attention as to the desired dance level. At the dance itself have some system arranged for current members to dance with the returnees to make them feel welcome and to help them over any hesitancy in their dancing.

This indeed could be a regeneration for folks who may welcome a chance to rejoin their hobby.

And the Irish have their inning each year on March 17th when St. Patrick's Day is celebrated. Join in on the spirit of festivity with a Shillelagh Dance this month. Instead of wielding a heavy oak cudgel, however, choose a fairly light-weight piece of wood for your shillelagh, being certain its sides are smooth and free from splinters.

Ask your caller to program a simple round dance which will get maximum dancer participation. At the start of the round, hand your original shillelagh to one couple instructing them to pass it along to the next couple as they dance up to them. The caller will stop the music frequently and whoever is holding the stick at the time will be eliminated. The secret, of course, is to keep the shillelagh moving.

The last surviving dancer-couple will be awarded the shillelagh, which might indicate on it a free admission to the next dance. And a happy Paddy's Day to you, too!

BADGE OF THE MONTH



An increasingly large section of our square dance population involves those families who are part of the United States military. In our own country as well as at many bases overseas, square dance clubs continue to blossom and bloom many times according to the fate of military rotation.

At Offutt Air Force Base in Nebraska, the Wings & Swings Square Dance Club has certainly captured the flavor of military square dancing with their club name and badge. The design is based on the world wide concept of square dancing with the wings representing the Air Force and the dancers atop the globe being members of the Air Force who square dance. The design was by Doris Blackard.

PUT YOUR CLUB'S BEST LOOK FORWARD

YOUR CLUB'S FRIENDLINESS and ability to put on a good dance will help develop a "live" image of it for others. Another part of that image might be formed by the written word — by square dance publicity and correspondence.

In the beginning when planning for your club's identification — your badge — consideration also might be given for other "tools" which might be useful in conducting club business. Following this line, the chosen design of your club badge also could be worked into other products as well.

Your club insignia could become a part of your club banner, if your group has one. It might also fit into some of the following categories:

Club Stationery. An attractive letterhead for use on your writing paper and envelopes need not be expensive or too elaborate in order to attract attention. Just remember the main purpose of a letterhead is to convey the message and no letterhead should be so overpowering as to detract from the things you wish said.

Postcards. Utilize your same club identification as part of an overprint on government postcards. These are extremely handy for quick notes, short bits of correspondence, thank you's and verification of dates. Club dance reminders and stock invitations can be printed on these cards leaving blanks to be filled in as to times and dates. (Remember, you paid 3¢ for each one of these postcards. If you ruin one before it is sent through the mail, you may return it to the post office and collect a refund of 2.25¢.)

Newsletter. Here, too, your club could make good use of the same design in the masthead of your club's news organ. Again be sure that your design is not so cluttered that the news is hidden.

Information Cards. Use your same club design in preparing information notices that may be distributed among your dancers and handed out by them as an invitation for others to spend an evening dancing with your club. These cards are no more than simple business cards. They should contain the time and place of your regular dances, explain if these dances are open to the public and, if room allows, include a map giving directions to your meeting place.

Tickets. Some groups have used their regular club design most effectively in mass producing tickets for their anniversary and special party dances. Information concerning date, price and time of specific parties can be filled in as the occasion warrants, but by ordering quantity lots the price is kept at a minimum.

Plan Ahead

In designing your club emblem with a thought to the multitude of purposes it might fill, it's easy to see that a club should strive for a degree of simplicity in transferring the ideas into a definite form. If no qualified artist is a member of the club it may not be too expensive to hire the services of a competent artist in the area who will know how to present your ideas most effectively.

See if you can describe your emblem and list the number of uses you have in mind for it. Your artist, either club member or assigned professional, will provide you with some rough ideas which you in turn will study, make suggested improvements and resubmit to him for a final drawing. Starting in this way it's often easier for an artist to give you an all-purpose drawing than to decide at some later date to *adapt* a badge design to fit other needs.

It isn't necessary to get over-elaborate with your idea for a badge or letterhead. Just be

sure that what you turn out does the job you intend it to do. Often a single color is sufficient to attract attention and of course when it comes to printing one color of ink is certainly less expensive to reproduce than two or more.

Strive for neatness. Remember anything that is turned out under your club's name automatically creates an impression of your club. A well-designed letterhead and a neat letter creates the impression of a well-organized, smooth-running square dance group.

Incidentally, don't overlook the versatility of the old rubber stamp. This can be an invaluable time saver in overprinting your own meeting notice on postcards or in filling out your special event ticket forms. A rubber stamp can become your club secretary's best friend.

Costs

The cost of your club stationery and of the other ideas for printed matter listed here vary greatly depending on the type of printing you select, the style of paper, form of artwork, etc.

Local printers often will offer help with the art work that is necessary for the letterhead. Shop around a bit. Check several local print shops, the newspaper office, local department

stores, and possibly even consider having your work done in larger cities where prices are generally lower and the selection of paper styles greater.

Because prices for printed matter vary so greatly in different areas, it isn't possible to come up with an exact cost for your stationery needs. However, here are some prices we checked in the Los Angeles area. For printing letterheads on average bond paper, one color ink: \$12.00 per thousand; envelopes to match: \$14.00 per thousand; business card size information cards: \$5.50 per thousand; over-printing postcards: \$10.00 per thousand.

Costs certainly can be figured in smaller amounts. However the cost of 100 is generally proportionately high in order to include the original setup cost. Additional copies running into a thousand or thousands become relatively inexpensive. It's well to check your quantity printing costs and possibly have the same printer do all your work at the same time at a definite saving to your club.



The WALKTHRU

A WORD ABOUT THE BADGE OF THE MONTH

Your response to and interest in our feature, Badge of the Month, has been most gratifying. We have been delighted to receive your letters of comment as well as many badges sent in from clubs in every section of the country.

As you might understand, it is not possible to use every badge mailed to us. Many times a

most ingenious idea will not reproduce well, photographically. At other times we may receive two or more badges featuring a similar theme.

The column will attempt to be as varied as possible, picturing the unusual and unique and featuring clever adaptations of a badge to a club name, location, business or special interest.

If your club has sent in its badge and has not seen it featured here in The Walkthru, please be patient. We will reproduce as many as we possibly can.

SQUARE DANCE PARTY FUN

Are you looking for variety in your community sing sections of your after parties? You might give some consideration to the many "hand songs" that are available.

A hand song usually goes something like this. As you sing the words for a song different phrases are illustrated by actions, either by using your hands or by some motion with your feet or your entire body, so that as you go through the song you are constantly doing something by way of illustration. In some of these hand songs the routine is repeated several times; the first time going through the song using all the words, the second time dropping a few of the words, the next time dropping a few more until finally the entire song is done without a sound but with movement only in the required rhythm. Often this can be extremely funny and participation develops as the routine is carried out.

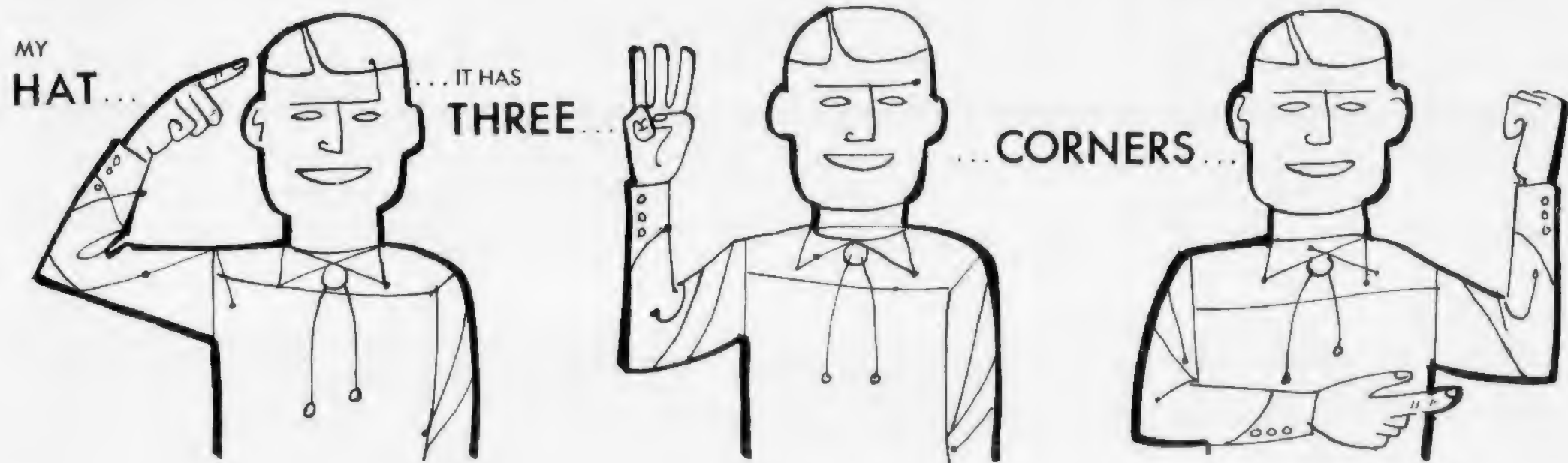
A very simple demonstration of this is done to the tune of "Carnival in Venice." There are three hand motions involved. Using the right hand, point to the top of your head each time the word hat is mentioned. Raise three fingers of the right hand each time the word three is used. With your left forefinger point to your

right elbow each time the word corner is used. The words set to this tune are:

My hat it has three corners
Three corners has my hat
And had it not three corners
It would not be my hat.

The person leading the singing sets the tempo and the melody. Singing the song along with the hand movements the first time thru, he then gets everyone to join in the second time thru. As soon as the tune, the words and the movements are synchronized, start in and see how far you can get. The first time through sing all the words while doing the hand movements. The second time through have everyone be silent when the word hat would normally come up, but caution everyone to point to the hat movement. The third time through omit hat and three but give the necessary signs. The last time through omit all three words — hat, three and corners — and just listen to the response.

Silly? Of course it's silly, but it's good community singing fun. It's relaxing and it's one of the surest ways we know of getting a group to enter in and participate.



VOX SALTATOR:

THE SQUARE DANCER SPEAKS UP



THE DANCE IS JUST RIGHT

By Kenneth D. Frazee — La Porte, Ind.

I FEEL IMPELLED to give publicly our reasons for leaving a square dance with a relaxed and good feeling of having enjoyed ourselves to the utmost. I also believe that these may be the sentiments of many dancers all over the nation.

First of all, the people are so friendly. You are greeted at the door with a smile and a handshake and from then on there are continuous smiles, hand-shakes, conversations and "thank-you's." The club members make a conscious attempt to circulate and you seem to be dancing with different people in each tip. Lucky everyone wears badges; you could never have remembered the names of all those smiles.

Perhaps we bring our good time with us. After all, a smile is most contagious and square dancing etiquette permits walking up to a total stranger and starting a conversation.

Then, someone has very thoughtfully attended beforehand to all the physical requirements of a good dance. The hall is well-ventilated, well-lighted; mechanical equipment is well placed and thoroughly checked so that you have no difficulty in hearing the caller. The floor, even if it is not polished hardwood, is freshly cleaned and the speed adjusted so that your shoes neither stick nor slip.

The caller or callers have been selected because they know what the dancers want to dance and keep them dancing. The rounds have been chosen with much forethought; the refreshments are served quickly and consumed easily, leaving most of the time for dancing. Yes, the dance is most enjoyable. With so many working together, how could it miss?

YOU HAVE TO CONVINCE THEM

By Bernice Illa — Los Angeles, Calif.

IN ORDER TO SPREAD THE WORD on square dancing to the greatest number of people, you have to be pretty well convinced, yourself, that square dancing is the greatest. After that, there are many ways in which you can convert the "unbelievers" and present square dancing in its finest aspects so that they, too, may become interested.

It is important, first of all, to have some idea of statistics on the growth of square dancing popularity. This can be obtained by a little inquiry and reading square dance magazines. Remember that people like to be "with it" and you can let them be aware that if they aren't square dancing, they just aren't "with it!"

You've probably often heard the amused response when you say square dancing is your favorite recreation — "Square Dancing! Don't tell me they still do *that* stuff," etc. etc. You have to control your reaction to this and not rush in fighting blindly. Have your statistics at hand for an intellectual weapon.

You can casually mention, too, that you find it amazing to run into someone who is actually unaware of how popular square dancing has become. You speak in a tone that is

not really superior but one of tolerance and understanding. You harbor no ill feelings but you show the uninformed that, being a real friend, you are willing to let them in on the "know-how." You go on to tell them how many square dance clubs there are in certain areas — 150 in one California association alone; you mention there are over 350 callers in one western metropolis alone; that 18,500 people, or so, danced at the National Convention in 1961.

Watch the response. It may be unbelieving, at first, but upon consideration you will find it turn into amazement and a healthy respect, 90% of the time.

Another thing that can be done to promote square dancing is to put on demonstration square dances for different clubs, churches, hospital wards, etc. Sometimes these public-spirited contributions are written up in the local papers, with pictures, and square dancing has had some good publicity. For those who think square dancing is for those who can't ballroom dance, get some of your lovely round dancers to put on an extra demonstration of a round dance that is very close to a beautiful ballroom waltz.

I know that there is absolutely nothing in the world that can beat square dancing but we mustn't let our enthusiasm for square dancing blind us to some of the lesser interests in life such as beach parties, boating, bowling, mountain trips, etc. As a club it is fun to enjoy these things together in addition to the square dancing. This offers another opportunity for club activities to be written up in your local papers and shows to the public once more what a lot of fun square dancers have.

These ideas are just a starter for a few ideas which dancers can work on. When a lot of square dancers set their minds to rescuing all non-square-dancers from the darkness of their existence, the whole world can soon be radiant with square dancing.

HINTS TO THE RECORD COMPANIES

By Harriet Hartinger — Seattle, Wash.

WE WOULD LIKE TO VOICE OUR THOUGHTS on ways record companies might improve their output.

My husband, Ken, who is the caller in our family, wishes they could get together on *volume*. He says he turns up, turns down. He has a loud voice, anyway, and has to watch the volume on all the records. He thinks it could be regulated better.

Also, we've wondered if they couldn't print the tempo of rounds, both two-steps and waltzes, the same as they do on the square dance records. Sometimes in the record shops you cannot play the records and dance them and it would help to know if the dance were slow or fast.

I complained a couple of years ago to one of the record companies because they omitted the punctuation marks in their descriptions of rounds, altho' they had them in their cues. It is important that we are able to learn the rounds from these cue sheets and consistent punctuation would help.

ON HARD-WORKING CLUB OFFICERS

By Mrs. Elmer Davis, Tacoma, Wash.

MANY TIMES AT DANCES I've seen officers of a club spend three hours preparing the dining-room, collecting club dues, making coffee, washing dishes and handling the award of prizes besides the thousand and one other details they must handle, such as selecting the prizes, wrapping the gifts, buying the coffee, picking up the cream, sending out dance notices, hauling the coffee pots to the hall, putting up the club banner, etc. And *then*, at the dance these same officers are expected to pay \$1.25 "for an evening of dancing fun."

This is, of course, after the wife has baked five dozen fancy cookies for the social hour, made ornate table centerpieces, picked up napkins with just the right motif, prepared programs for the special party dance, decorated the hall and carted half her

kitchen cupboard to the dance for use on the tables — serving trays, creamers and sugars, candle holders, ash trays, ad infinitum.

You can see that club officers do slave and certain capable members who are always fingered for committee work are in the same category.

We know of nine couples who would be dancing today except for spending one year as club officers and finding they were spending more time working — with little credit for it — than they were dancing.

When you say, "The dancer has come into square dancing looking for pleasure," that is certainly right. After eight years of dancing we have found that the only way to keep it fun is to carry our full share in one club only. It seems that something could be done to keep these good people dancing who have been so rash as to allow themselves to become club officers. I'd be interested in a solution.

REMEMBER WHEN?

By Paul Brown in Linked Squares, Akron, Ohio

Shared by Ralph Finch, Dayton, Ohio

FOR SOME TIME I have had a few questions on my mind that bother me quite a bit and I would like to share them with you who feel that square dancing is something more than just another form of recreation.

To many of us, square dancing represents a way of life and we feel that way of life is being threatened.

Here are a few questions we might ask ourselves or others, and with a few honest answers we may come to the realization that "changing our ways" might be worthwhile.

1. Do you remember when "Smoke on the Water" was a challenge?
2. Remember when each new caller you heard was the greatest?
3. Remember when that "nice couple," out of a clear blue sky, invited you to their home for a basement session?
4. Remember when you went to another community to attend a dance and found those people were not dancing "up to your level," but they had so much fun and made you feel so welcome?
5. Remember the first "name caller's" dance you attended and you were so surprised that *everyone* danced *everything* he called?
6. Remember the first time you were bored by your *local* caller?
7. Remember when you said or heard it said, "Why, they can't even do an Arkie Allemande?"
8. Remember your first realization (or haven't you realized it yet?) that competition in the business world may be fine but in social life, *cooperation*, not *competition*, is the watchword?
9. And one more question — at what time during your dancing experience did you enjoy life the most?

These questions are blunt but so am I when I feel the need to protect and prolong something I hold dear.

You may get richer by digging harder and faster in a mine, but the harder and faster you dig, the quicker the vein of ore runs out. Think these things over carefully and we may be able to save something we prize so much.

Editor's Note: The voice of the dancer is "heard" several times each year as a feature in *Sets in Order*. The opinions expressed are those of the contributors and don't necessarily reflect those of the publication. Replies to these articles or your expressions on different subjects should be sent to the editor for possible use.



STYLE SERIES:

SOME TURNABOUTS

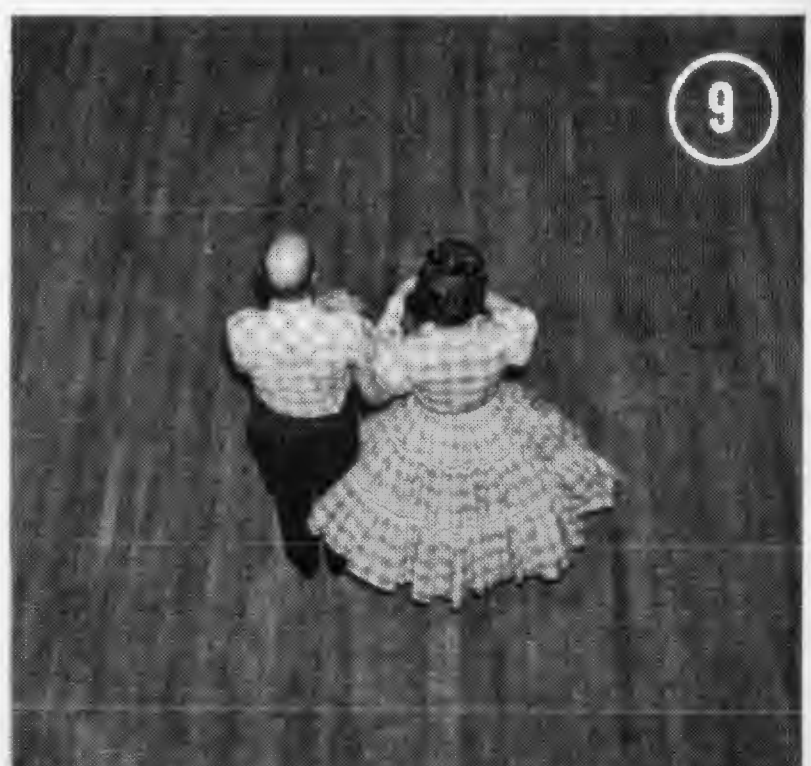
REVERSING DIRECTION in square dancing is a common occurrence. An individual can simply turn around, he can turn his back on his partner, or he can pass through and U turn back. These all change his facing direction and at the same time they may or may not change his position in relation to the square and the other people in it.

One of the simplest turnarounds comes in a right and left grand when either an arm turn or a box the gnat can be used to reverse direction when dancers meet their partners. This movement is usually followed by a wrong way right and left grand or by one of several other possible movements.

Doing what comes naturally or taking the most comfortable path is often a good way to decide when there is more than one possibility for a turnback. One good case in point is a turnback from a single file promenade (1). Which

is the most comfortable for you? Should the men right face turn to the outside (2) in order to swing the girl behind them (3) or is it more comfortable for the men to left face turn in (4)? In checking the movement both ways the greatest number of men dancers seemed to enjoy the former, feeling that the wide right face outward turn put them more easily into swing position while left face turning in sometimes caused a static or awkward movement to the dance. This would certainly be in keeping with the backtrack movement from a single file promenade when individuals are directed to move out of their circle and single file promenade in the opposite direction. This becomes an extremely flowing motion when from a single file the girls are directed to turn back on the outside track (5). The smoothness of the motion is continued when and if the men are directed to backtrack behind their date (6).

When moving as couples in promenade position and when called to reverse their direction, some movements will allow the dancers to stay in the same relative position to others while some will change their actual related positions.



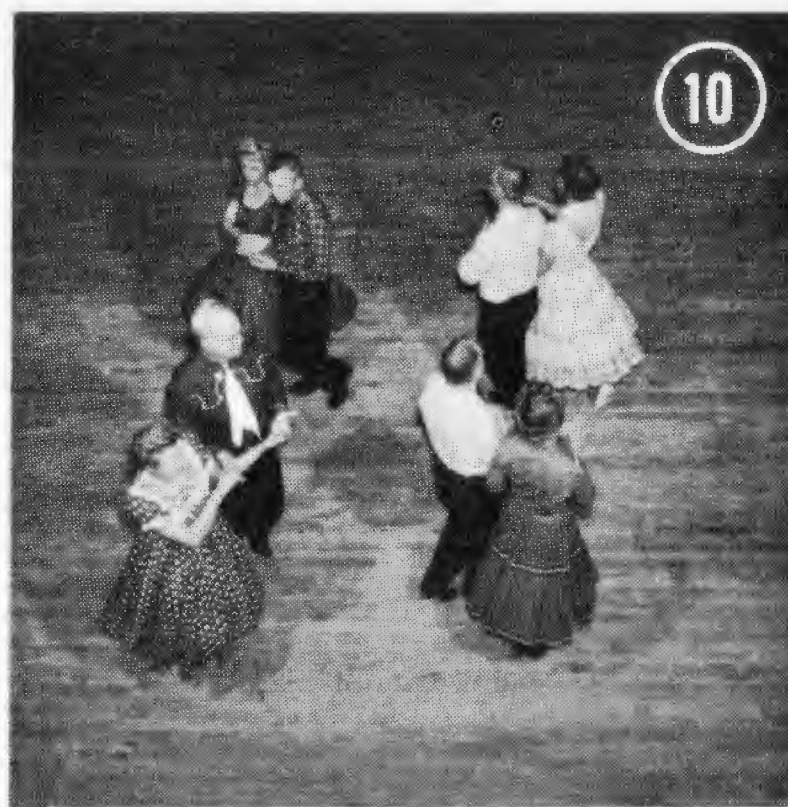


To change direction and retain relative positions, dancers could do a frontier whirl or from a promenade position (7) they could simply wheel around a pivoting point between the couple with the man backing up and girl walking forward (8) ending faced in a reverse direction but in the same relative position to each other (9).

While promenading (10) the couples can change direction by doing a simple couple backtrack (11).

In a backtrack a couple is in normal promenade position with the girl on the man's right (12). As the man pulls slightly with his right and pushes slightly with his left so that he is doing a right face turn while the lady does a left face turn (13) the couple ends in reverse direction having changed relative position to each other (14).

All of these movements are quite common and can be done smoothly and comfortably with a little practice.



LADIES on the SQUARE

PACKING UP FOR SQUARE DANCE GENTLEMEN



THE TITLE IMPLIES that this is a page for ladies, but who usually packs for the gentlemen's square dance trips? Right, the ladies. Ideas registered here may help in planning and packing for those wonderful spring and summer festivals and institutes which are coming.

First off, try to coordinate colors for a trip, whether it is a fast weekend or longer. This eliminates the need for more than one pair of boots, for instance, always a heavy weight factor. Assuming that brown is the basic color, this might be a typical wardrobe of men's square dance clothes for a long weekend (in this case it was four days of square dancing).

- 1 pair of brown boots (polish and polish cloth tucked inside boots)
- 3 pairs brown western trousers of wrinkle-shed material. If you pack pants hangers you can shake out the trousers and hang them immediately on arrival and let the wrinkles hang out.
- 6 western shirts — 4 with stiff collars, requiring regulation western ties; 2 with soft collars using bolo ties.
- 6 pairs brown socks
- 1 brown western belt
- assorted matching or harmonizing ties.

Packing square dance ties is often a problem but here is one idea which works out quite nicely. Cut a piece of shirt cardboard to size, depending on how many ties are to be packed. Punch the metal backing on ready-tied ties thru the cardboard and lay this flat on top of the clothes in the suitcase. This can be placed flat in a dresser drawer upon arriving, hung by clothespins to a wire hanger or left in the suitcase.

There are some "drip-dry" square dance shirts on the market but they always seem to need a little "touching-up" so if your husband does carry them, and you do plan to wash them out, better take a small travel iron along.

For carrying shirt-tabs, shirt buttons and special name tags, try a plastic box from the dime store. This is easy to see into and it takes only a jiff to sort out what is needed.

Underwear — the quantity taken would depend upon the individual. Taking enough so that no laundering is necessary is a good plan and an extra one or two plastic bags will hold the soiled items.

Packing for Air Travel

Adding to the square dance wardrobe the necessities such as pajamas, robe, slippers, sweater, extra dress shirt, extra sportshirt, hankies, shaving equipment, etc., it is still possible to keep the weight load under the 44 pounds allowed on airplanes. If you're traveling by car, train or bus, you have much more leeway, of course.

In packing a western suit jacket or a regulation suit jacket, for that matter, there is a highly-recommended trick. Put the collar to the back of the suitcase. Fold the sleeves around to the back and under, fold the jacket over to fit — away from you as you are standing in front of the suitcase.

It is possible to carry suits, pants and shirts in a garment bag over the arm for 'plane travel with the idea of saving weight plus keeping the garments wrinkle-free. This accomplishes little except sore muscles. Using the basic list and methods suggested here it is possible to arrive at your square dance destination in pretty neat shape.

Thanks to Mary Lou McGrane and Becky Osgood for some of the ideas used in this article.

PAT AND JILL McQUAID COME TO AMERICA

SAN ANTONIO is proud to welcome Pat and Jill McQuaid, formerly of London, England, as new citizens of their city. The square dancers are especially pleased because Pat is one of the finest callers England has ever produced and Jill is one of her prettiest girls.

Pat was first introduced to square dancing when he was 14 years old. For two years he danced at every opportunity and he did one year's dancing with an exhibition group. At 16 he took up calling and had his first square dance group at the same age. The next few years were spent calling and teaching throughout England but concentrating mainly in his home town of London. In 1957 he was program chairman and MC for the first full scale Weekend Institute ever held in England. His television appearances helped to boost square dancing throughout the country.

His first calling appearances outside England were in 1957 and 1958 when he called for several European square dance clubs in France and Germany. He spent most of 1958 in Vancouver, Canada, with his activities centered around the wonderful callers and dancers at the Hayloft. On his way back to England he had the pleasure of traveling through the United States and meeting many old military square dance friends from Europe.

The dances he called in California and Washington, D.C., on his return trip made him many new friends in America as well. During this time in Canada and the United States he had the opportunity to meet many square dancers

and callers and study first hand the calling, teaching and organizing techniques on their home ground.

On his return to England in early 1959, Pat plunged into the Square Dance World to put this new learning into effect. At this time he decided to eventually return to the United States after a few years "back home." One sunny July day on a floating dance down the river Thames in London his calling and dancing career was turned into a double act. It was here that he met his future wife, Jill, and for the next eighteen months wedding plans were made during the breaks at square dances!

During this time Pat also served as President of the British Association of American Square Dance Clubs. The rest of their time in England was spent teaching in and around the London area and also at American Air Force bases around the country. They learned together the joy of teaching and working as a couple and Pat soon discovered the inestimable value of a wife to a square dance caller.

During a trip to Germany in 1959 Pat first met Ralph and VeVe Hay who were busily working with others laying the foundations from which developed the very high standards of dancing and calling enjoyed in Europe today. This friendship was renewed when Pat took Jill back to Germany in 1960.

Pat and Jill left England in October 1961 to make a new home in the United States with the Hays acting as their sponsors. They are now having fun mixing their English accent with the Texas drawl and are getting their feet wet in the Square Dance world of South Texas. During the next few years they plan to travel as much as possible and return eventually to the place they like the best. The folks in San Antonio are hoping that this will be right back in the Alamo city. As they always say — "once a Texan, always a Texan!"



Pat and Jill
McQuaid



SQUARE
DANCERS

TRAILERS

TO ALASKA



SQUARE DANCE ENTHUSIASM and friendships plus a casual remark dropped before members of a San Diego, California, square dance club, resulted in another "Period of the Big Yes," Chuck Jones' definition of an affirmative attitude towards a seemingly impossible undertaking. The casual remark was something like, "Wouldn't it be fun to travel together up to Alaska in a trailer caravan and square dance along the way?"

The remark flared up in eager planning and before long 11 families, all members of Bar Nothing Square Dance Club, were readying trailers, campsters and station wagons with tents for the trip. Bob Daugherty, caller for the club and his wife, Iris, spark-plugged ideas for the many arrangements that were necessary and on June 24, 1961, the Square Dance Trailer Caravan was on its way, 18 months after the idea was born.

"The group had a most perfect trip," says Iris Daugherty, "and other than a few minor difficulties, all arrived home having had a really great experience. The scenery was just beyond all imagination, the weather made to order and the people the most gracious and cordial we have ever met."

The group stopped off for their first dance at Renton, Wash., where they were hosted by the Jacks and Queens at the Rileys' Aqua Barn Ranch. They were treated first to a sumptuous spaghetti dinner and after the dance to homemade cakes.

The next evening the trailerites arrived in Hope, B.C., and were given a surprise dance party. Al Berry and his group of teen-agers hosted them and served up a feast after the dance. After Hope came 100 Mile House (the name of a town and not just a house) and the first night of rain. Arrangements had been made

by Al Maynard, president of the 100-Mile Twirlers, for another fun-packed evening. Jack Sollee, visiting from Los Angeles, called the dance.

Just outside of Dawson Creek, B.C., the trailers congregated and caravanned in in great style. The dancers were met by the Elmer Cannings of Chix and Chux Club. That evening the Canadian Mounties directed traffic so they could dance around Mile Zero Post and qualify for special badges. By then the group was taking on an integral importance, emphasized by being square dancers. After the dance at the Post in the center of town, the Californians went to the club dance. A number of spectators followed them and some were persuaded to take their first dancing steps. Bob Daugherty called.

The group arrived in Anchorage, Alaska, one week later and started a round of dancing. The George Ioanins entertained them at their home, serving *moose-burgers* before the basement dance. The Jimmy Carneys made trailer reservations for them.

The next day the travelers visited the Wise home for dancing and another "snack" which turned out to be a feast. By this time there were "weight problems" but nobody worried much. The visitors were having fun adjusting to continuous daylight, too.

Igloo Squares entertained the Bar Nothings at Richards AFB with still another delectable pot-luck dinner.

Iris says wistfully, "We regretted not being able to accept *all* the invitations received when folks found out we were trailer-ing from the lower tip of California to Alaska. We feel highly honored at such demonstrations of 'Northern Hospitality'."

Trailerite square dancers from the Bar Nothing Club of San Diego dance around the Mile Zero Post at Dawson Creek, B.C., Can.



The EDITH MURPHY STORY



Edith Murphy

COURAGEOUS. A tremendous personality. Talent galore. These are some of the phrases her legions of friends use to describe Edith Murphy of E. Bridgewater, Mass. These words assume even greater importance when one realizes that Edith has been fighting various forms of so-called physical incapacity for some 25 or 30 years. Actually, Edith has never let the time spent in a wheel-chair interfere with her mental alertness, her inspiring vigor and her constant desire to impart of her splendid talents to square dancing. Last July Edith was stricken anew and is now in a hospital at Brockton, Mass., from which her inspiration still goes out to envelop her square dance friends.

Edith grew up in Bridgewater and married Dr. Brendan Murphy. Their daughter Brenda graduated from Radcliffe as a journalist, and is now married. Shortly after her husband's death in 1937, Edith experienced a spinal ailment and was told she could never walk again. Seven years later her indomitable spirit raised her victorious from bed and wheel-chair.

About that time Edith was introduced to square dancing, first as a dancer, then as a caller and then as a teacher of dancers and callers. Howard Hogue, with whom she was associated at his Square Acres recreational area for 8 years, has this to say:

"In the 15 years I have known Edith, her contribution to square dancing has been tremendous. She majored in English at Emerson College and her training in voice technique has been of invaluable help to her in teaching callers. Her ability to teach voice projection, tone pronunciation, clarity, as well as the fundamentals of timing, place her head and shoulders above the average in teaching 'know-how.' Callers from all over the United States have benefited from Edith's advice."

Connecticut caller Earl Johnston says, "Edith has done more to help new callers than anyone I know." Hugh Macey, head of Grenn Records in Ohio, writes, "Edith has a faculty for being able to judge both callers and round

dancers very accurately. She has taught many of both and can quickly spot their characteristics which need correcting." Ginger Brown, a close friend for many years, says, "This recognition of Edith's wonderful personality is a project dear to our hearts."

The after-effects of a bus accident in the '50's gradually curtailed Edith's square dance activities and sent her back to her wheel-chair. In spite of this she continued her caller and voice training classes. She also took over the Promenade Shop at Square Acres, where she built a thriving business supplying records and books to area dancers.

While Edith was at Square Acres she acted for five years as personal secretary and assistant to Hogue. She also called and taught square dancing and helped put into practice many interesting gimmicks and special dances. She is a real idea girl.

In recognition of all she has done and endured, Edith's friends sponsored a dance for her last November 30, where both callers and dancers came to dance in her honor.

Lonesome Mama Blues, a round dance which has swept the country, was written by Paul and Laura Merola, pupils of Edith and round dance leaders. Edith inspired them to write this dance and they have, in turn, dedicated it to her. Dick Jones of Long Island is another of Edith's pupils and his "Mountain Music" on Top label carries a call sheet which has both "traditional" and "club" routines on it. This, too, is Edith's idea and this dance is also dedicated to her.

It is a real pleasure to honor Edith Murphy in our pages. She represents the very finest in our wonderful world of square dancing, both as a person and as a square dance personality. We are indebted for material in this story to Hugh Macey, Earl Johnston, Ginger Brown, EDSARDA, Dick Tilley and Howard Hogue.

On Valentine's Day—February 14—just as this issue was going to press—Edith Murphy passed away. We deeply regret that she was not able to read this tribute but feel sure that she must have realized the great love and admiration her many friends held for her.



By Terry Golden, Colorado Springs, Colo.

THIS IS ANOTHER SONG that can be found in the Edwin Ford Piper Collection. The tune is very similar to the tune used with DAKOTA LAND, which appeared last month. This one is simply "Maryland, My Maryland" straight through, which in turn comes from the old German carol, "O Tannenbaum," (Christmas Tree), and according to Sandburg that derives in turn from an older Italian melody.

The Sand Hills are sort of in west central Nebraska, on the Loup River drainages. The roads are apt to be blocked with drifts of sand instead of snow, — (or as well as snow). While not all people would support this local patriot's exuberant view, it's nice there in calm weather.

There is nothing so dear to the heart and pocketbook of a politician as self-perpetuation in office, and one Moses P. Kinkaid, a Congressman from Nebraska in the early part of the century, figured out a way to get himself

elected several times by introducing a bill to make Homesteads 640 acres, (a full section — a square mile), instead of the 160 acres that has always been in effect.

As a matter of fact, Noble Moses had a point. 160 acres of prime lush Iowa farm land is one thing; 160 acres of semi-arid sand in mid-Nebraska is something else, and for most of the dry west and southwest, the larger homestead idea made sense. There are parts of New Mexico, Utah, Nevada, and Arizona where it would take several sections to support one cow, and she'd walk herself to death trying to get around enough to get fed. Unfortunately there weren't enough Nebraska Congressmen to cram this through.

THE KINKAIDERS

The corn we raise is our delight,
The melons, too, are out of sight.
Potatoes grown are extra fine
And can't be beat in any clime.

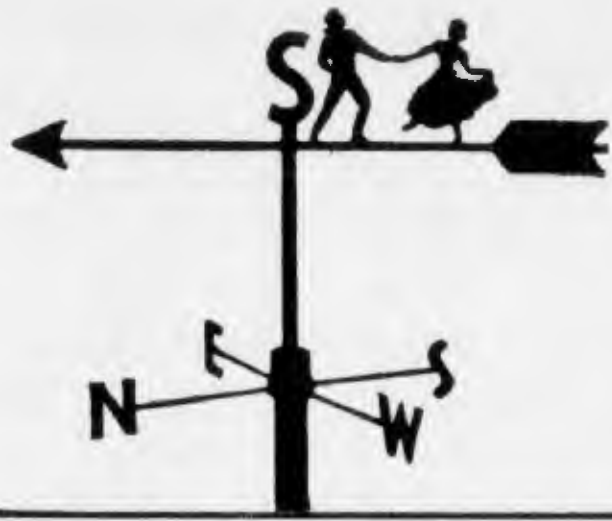
Chorus:

The peaceful cows in pastures dream
And furnish us with golden cream;
So I shall keep my Kinkaid home
And never far away shall roam.

Final Chorus:

Then let us all with hearts sincere
Thank him for what has brought us here,
And for the homestead law he made,
This noble Moses P. Kinkaid.

You ask what place I like the best, The Sand Hills On the
old Sand Hills; The place Kin-kai-ders make their home, And
(Chorus)
Prai-rie Chic-kens free-ly roam. In all Ne-bras-ka's
wide do-main, 'Tis the place we long to see a-gain; The
Sand Hills are the ve-ry best, She is the Queen of all the West



ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

Oklahoma Olio

March 17 is the date for the 15th Annual Square Dance Festival to be held at Tulsa. It is sponsored by the Northeast Oklahoma Square Dance Association and is one of the largest in the Southwest. The festival will feature Don Franklin of Denver, Colo., as guest out-of-state caller. The festival is a one-day affair and the program includes round and square dance workshops. Twenty-eight Northeast Oklahoma callers have been signed to appear and attendance is expected to exceed 8000 dancers.—*Bill Ekart*

Two square dance clubs in Clinton are hosts to the Southwest District Festival on March 10. They are the Circle C Promenaders and Hub City Squares. The festival will be held at the 4-H Building on the County Fair Grounds.

—*Junior Richardson*

In the Dakotas

The Second Annual Square Dance Jamboree co-sponsored by the Wagon Wheeler and Whirl-a-Way Square Dance Clubs and underwritten by KXMC Channel 13 TV Station is scheduled for March 31 at the Municipal Auditorium in Minot, N.D. Marvin Shilling of La Veta, Colo., will be on hand for the afternoon workshop, TV hour and the evening's dance. Entertainment between dances will feature the Midwest Promenaders from Sioux Falls, S.D.

—*Louis Ohlgren*

Texas Talk

Jess Gates, General Chairman, announces that the 4th Annual Round Dance Festival, sponsored by the San Antonio Round Dance Council and the Parks and Recreation Dept., will be held on June 8-9 at the Municipal Auditorium. The brunch on June 9 from 11 A.M. to 1 P.M. will be in the Educational Bldg., of the Madison Square Presbyterian Church, just 3½ blocks from the Auditorium.

From 2-5 P.M. on Saturday there will be a Round Dance Workshop, conducted by the Bob Smithwicks of San Diego, Calif., and the Pete Petermans of Fort Worth. A Request

Round Dance Program will begin on Saturday night at 7:00 and the Festival Dance starts at 8 P.M. There is NO CHARGE for this Festival, including the brunch, according to Aubrey Tuttlebee who is president of the San Antonio Council. Make reservations early, for dancing, brunch and housing accommodations. Helen Gipson, 1006 W. French Place, San Antonio 12, can help with all of them as well as with sight-seeing in San Antonio.

New square dance clubs are popping up all over and another has been added to the ranks in San Antonio. Caller and instructor is Freeman Sattelmaier, who called while serving with the armed forces in Europe, and the name of the club is Friendly Folks Square Dance Club. Freeman graduated a class in December and started a new one in January to swell the new club's membership.

—*Larry Lage*

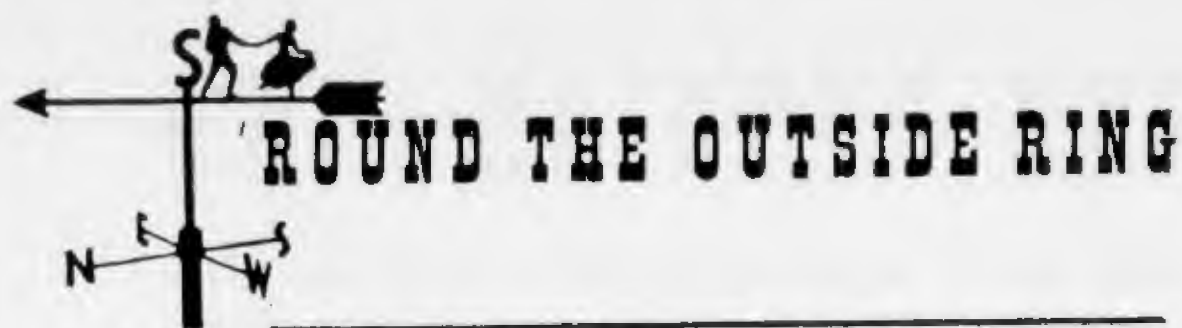
Houston's 14th Annual Spring Festival will feature the calling of MC's Red Warrick and Joe Robertson and the Southwest's finest callers when sessions start on Friday, April 27, at 7 P.M. in Sam Houston Coliseum. Squares and rounds will be the order until midnight, with outstanding area callers at the mike.

On Saturday, April 27, activities will include a workshop presented by Red and Joe at 2 P.M., plus an outstanding round dance feature with the Pete Petermans. Evening dancing from 7 to midnight will be handled by Red, Joe and the others. Earl and Moe's 8-piece Blue Star Recording Band will furnish the music and a banner crowd of 125 to 150 squares is expected to converge on Houston for the event.

—*Lew Torrance*

Arizona Amblings

A sign at the west end of Show Low announces, "White Mountain Square Dance Park." Follow the road at the side of the service station and every Saturday night you will find rows of cars parked near a well-lighted building. The familiar sounds indicate a square dance is in progress. This is the home of the White



Mountain Square Dance Club and has been since the building grew from a cement slab 32' x 72' about four years ago.

This same club sponsors a festival each July which draws attendance from Snowflake, Taylor, Lakeside, Pinetop, McNary and Whiteriver, in addition to Show Low, numbering some 51 sets in 1961. Arlee and Verdie Maxwell are callers and teachers for the group and Chet and Ida Webb take the lead in the round dance activity. Harry Trumbull is club president. Each year the parent club sponsors new classes which are later absorbed into the club.

—Grace S. Wagner

Square dancers in the Valley of the Sun are preparing for the 15th Annual Festival on April 13-14 at the Sands Hotel in Tempe. Over 25 clubs are co-operating to make this a "Something to Remember" occasion. Festivities will start with registration on Friday P.M. and from that time there will be something going on until the group scatters in all directions on Sunday.

Saturday's activities will start with a breakfast followed by a breakfast dance. There will be exhibitions, a fashion show, square and round dance workshops, and an after party and dance, as well as the Big Dance itself. The square dance workshop will be handled by Bob Ruff and the round dance workshop by the Eddie Palmquists, all of California. Housing information can be had from Paul Knesel at 2952 No. 53rd Pl., Phoenix.

—Carrie Farrar

News from New Jersey

Belles and Beaux Club of Tenafly present caller John Carroll at the Hilltop Barn in Bloomfield every second Saturday of the month.

—Bud Sibbald

New York Notice

The Rochester Area Federation of Western Round and Square Dance Clubs announces the 4th Annual Dance-O-Rama for April 7 from 2 P.M. until midnight, at Cutler Union in Rochester. There will be workshops, a buffet supper and entertainment. The evening program will include both relaxed and advanced square dancing. Reservations or further information may be had from Paul J. Mutter at 30 Tuscarora Dr., Rochester 9.

New England Events

Ralph and Betty Sweet are now putting out a newsletter for their Powder Mill Barn in Hazardville, Conn. This gives news and coming events at the barn. From it we learn that the Powder Mill Puffers received their Masters of Square Dancing degrees on January 6. The Enfield Square Dance Club graduated 9 sets on February 1. The Friday night teen program has been very successful with over 100 teenagers in the beginner class. Members of the Enfield Teens Club and some of the parents have been helping with this class. Coming events include a return appearance of Jim Brower from Texas on April 8 and a scheduling of caller Dick Jones from Long Island on June 10.

D.C. Area Dancing

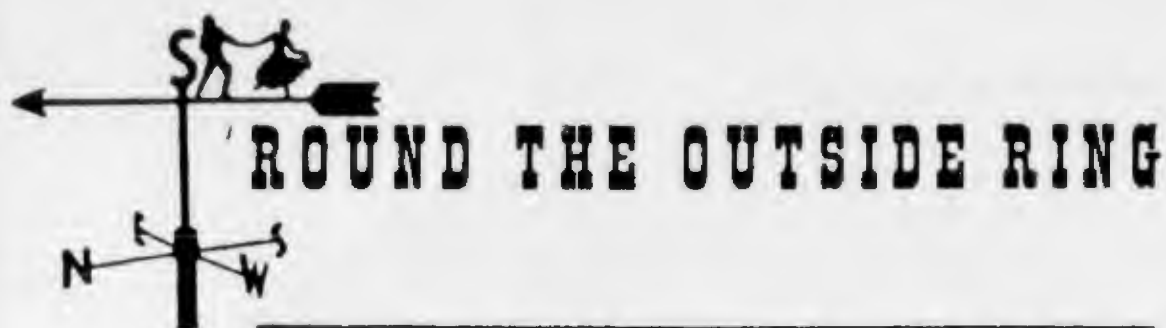
The Third Annual Spring Square Dance Festival (Mar. 8-10) at the Sheraton-Park Hotel in Washington, D.C. will feature a *free* Children's Square Dance Party from 10 A.M. to noon on Saturday, March 10, and after this a supervised program of sight-seeing is planned. Cost will be \$2.00 per child for 4 hours. While the children are thus occupied, Mama and Papa Square Dancer will be enjoying the calling and round dance instruction of the Manning Smiths, Les Gotcher, Arnie Kronenberger, Al Brundage, the Frank Hamiltons, Johnny LeClair, Bob Van Antwerp and the Joe Turners. For more information write the Festival Director, Ray Jager, 7402 Meadow Lane, Chevy Chase 15, Md., whose telephone number is OL 6-4417.

California Capering

Ken Ulery is the new president of the United Square Dancers of Bakersfield, serving with Ray Hailey and Marian Roderick. Among plans for 1962 was an Insurance Dance on January 14 with the Fiddle 'n' Strings orchestra of North Hollywood and callers Harry Ramsberg, Tom Miller and Bill Saunders. The price was \$1.25 per person which paid his square dance insurance for one year and allowed him in to the dance.

—Myra Gardiner

Harriette Blohm, Los Angeles' square dance "hostess with the mostes," gave her annual square and round dance party on January 7 at Sportsmans Park in Los Angeles. There were 500-plus dancers including one couple from Paris, France, who came with square dance friends, never having seen a square dance before. Callers from the surrounding areas were



guests as well as the Frank Lanes from Kansas and the Marshall Flippos from Texas. Fenton "Jonesy" Jones was caller for the evening. Harriette will be 73 years *young* on April 24. Dancers all over Southern California and visitors from distances, too, look forward to her annual dances with the greatest pleasure.

New officers of the Central Coast Callers' Assn. are Bud Glaze of Cambria, Pres.; Bill Warrington of Santa Maria, V.P.; Gordon and Gerry Hoyt of Santa Maria, Treasurer and Secretary, respectively.

Washington Wandering

A new square dance television program was inaugurated on Channel 5 KING in Seattle last December. It features square and round dancing and is put on by the various clubs affiliated with the Central Puget Sound Council of the Washington Federation. Robbie Robertson is the caller, the program airs for one-half hour at 2:30 P.M. on Saturdays and is known as the Northwest Square Dance Festival.

—Connie Dunwoodie

Red Henderson is planning the summer tour of his charming Silver Spurs, a teen-age square dance exhibition group. Any clubs, associations, etc., interested in sponsoring an appearance of this talented group may write Red at W. 825 Trent, Spokane, Wash.

Of Moment in Minnesota

January 27 marked the 14th Annual Dance in connection with the St. Paul Winter Carnival. This dance attracts dancers and callers from all parts of Minnesota, the nearby states and Canada. The State Square Dancers' Federation is promoting a Convention Train for the 11th National Square Dance Convention in Miami Beach in June. Plans call for joining the Iowa train at Des Moines. Stan Taft, 2428 Colfax Ave., So., Minneapolis, may be contacted for train information.

—Lynn Woodward

Michigan Meandering

Twenty-seven couples plus caller Wilson Leak recently held a "jail bird dance" at the newly-completed Eaton County Jail at Charlotte. As the couples arrived they were booked and sent to the "drunk tanks." There they were locked in by Sheriff Elwin Smith. The dancers

were "mugged" thru the bars and their sentence was to dance one tip. The "tanks" were approximately 12 x 15 feet. After the dancers had earned their freedom they were released and continued their evening of dancing in the basement. During the evening several of the policemen on duty could not believe that people would be square dancing in the jail so on their rounds they would stop in to verify the fact. This must be a "first" — square dancing in a jail cell.

—Lois Leak

Nebraska News

The 13th Annual Square Dance Festival, under the direction of the Omaha Festival Council, will be held on April 14 at the Ak-Sar-Ben Coliseum in Omaha. General Chairmen are the Joseph Troboughs and Frankie Lane of Lawrence, Kansas, will be the featured caller.

—Irene Riley

Carolina Cavorting

The Haynes Gymnasium in Winston-Salem, N.C., will be the locale of the Third Tar-Heel Square-Up on March 30-31. Visiting callers will help the Carolina contingent to give the crowd a good time and Lib Bennett, Round Dance Chairman of the North Carolina Folk and Square Dance Federation, will be in charge of rounds.

Star Promenaders of Goldsboro recently graduated a square dance class with appropriate ceremony. All area clubs and classes were invited and over 20 squares filled the floor at the Wayne County Community Bldg. to do si do to nine callers. The program was MC-ed by club caller Speedy Jett and 10-year-old Mike Overman from the Starlet Promenaders, pleased with a tip.

—Emily Welch

Alabama Activity

Three outstanding callers and a renowned round dance team will add liveliness and variety to the 9th Annual Alabama Jubilee to be held on April 6-7 at the Municipal Auditorium in Birmingham. Callers are Earl Johnston of Vernon, Conn., Max Forsyth of Indianapolis, Ind. and Lee Helsel of Sacramento, Calif. The Manning Smiths will present the rounds. Round dancing on Friday night is programmed simultaneously with the squares, in a separate hall. On Saturday the Smiths will have round dance sessions morning and afternoon. While the adults are busily engaged in dancing, the teenagers will have planned activities at the YW-CA. The Junior Square Dance Assn. will be hosts to visiting teen dancers.

—Joan Landrum

A NEW STAR

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EARLE PARK

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"WISHING" "DEEP SIX"
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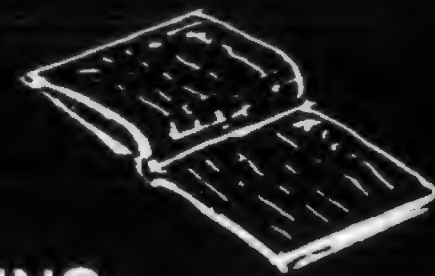
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Sets in Order

WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

March 1962

THIS MONTH WE TAKE OFF on the subject of the elbow hook and four in line and our drill-master, George Elliott, submits five which he has designed for use with his own classes and workshop groups. Which of the particular basic movements do you find most troublesome? If George gets enough requests for any particular approved movements he'll develop some drills which should prove helpful.

One and three you bow and swing
Take your girl to the side of the town
Circle up four and don't fall down
Head gents break and make two lines
Forward eight and back in time
Side couples California twirl
Girls hook right, go four in line
One full turn and keep in time
Bend the line
Go right and left grand

Two and four go forward and back
Same ladies chain
One and three you bow and swing
Take your girl to the side of the town
Circle up four and don't fall down
Head gents break and make two lines
Forward eight and back in time
Head couples California twirl
Gents hook left go four in line
One full turn and keep in time
Shuffle the deck, you're back to back (as couples)
California twirl to a left allemande

Forward eight and back with you
Two and four right and left thru
Same ladies chain
One and three right and left thru
Turn 'em twice, don't take all night
Two head ladies chain to the right
Turn the girl and face the ring
Then one and three you bow and swing
Take your girl to the right of the town
Circle up four don't fall down
Head gents break and make two lines
Forward eight and back in time
Head couples California twirl
Gents hook left go four in line
One full turn, keep in time
Bend the line and pass thru
Face your partner, pass thru
California twirl all eight of you
And allemande left

One and three you bow and swing
Take your girl to the right of the town
Circle up four and don't fall down
Head gents break, make two lines
Forward eight and back in time
Head couples California twirl
Gents hook left, go four in line
One full turn, keep in time
Bend the line
Star thru then half square thru
Turn back, star thru, turn back
Half square thru, turn back
There's old corner, left allemande

One and three go forward and back
Then square thru in the middle of the floor
Go all the way round, when you get thru
Circle up four with the outside two
One full turn don't cut it short
The inside couples you rip and snort
Pull 'em thru and line up four
Forward eight and back once more
Now pass thru and turn back
Head gent and new girl California twirl
Gents hook left four in line
One full turn, keep in time
Bend the line and box the gnat across from you
Change girls for a left allemande

WHEEL AND SWING

Original dance by Bob Lovette, Chicago, Illinois
Promenade and don't slow down
One and three you wheel around
Swing this girl and she'll swing you
Face to the middle that's two by two
Inside four you circle up four
Once around and then no more
Pass thru, split two
Round one line up four
Forward eight and back once more
Box the gnat across from you
Come right back a right and left thru
Turn the girl to an eight hand ring
And circle left with the dear little thing
Allemande left the corner maid
Get back home and promenade
Don't slow down, two and four wheel around
Swing his girl and she'll swing you
Face to the middle that's two by two
Inside four circle up four
One full turn and then no more
Pass thru and split two
Round one and line up four
Forward eight and back once more
Box the gnat across from you
Come right back a right and left
Allemande

BREAK

By Ivan Hasbrouck, Carmichael, California

Head two ladies chain to the right
Turn the girl and hold her tight
New side ladies chain across
Turn the girl and don't get lost
One and three square thru three-quarters
round
Separate go around one, you're four in line
Go forward eight and back with you
Those who can right and left thru
Same couples half sashay
Allemande left

STAR-LINE

By Fred Christopher, St. Petersburg, Florida

Side two ladies chain across
Turn 'em boys, don't get lost
Number one only stand back to back
With your corner box the gnat
New head couples trail on thru
Go up the outside, go round two
Make a line of four go up and back
All star thru across the track
Side two couples, Frontier whirl
Eight chain thru across the world
(fill in patter of choice)
Meet the same two and circle four
Head gents break to a line of four
Forward eight, back by heck
Pass on thru, shuffle the deck
Lead couple left, next couple right
Right and left thru the first in sight
Do a double star thru across the land
All turn back, left allemande

CALAMITY

By Ferd Wellman, Topeka, Kansas

One and three bow and swing
Round and round with the pretty little thing
Head ladies chain across
Turn the girls and don't get lost
Head two couples lead to the right
Circle four, you're doing fine
Head gents break and make two lines
Go forward and back, you're doing fine
Pass thru and bend the line
Go forward up and back in time
Pass thru and fold the line
Then half sashay, star thru and back away
Go forward up and back with you
Forward again, right and left thru
Turn the girls like you always do
Then go forward and back you reel
Pass thru and wheel and deal
Those in the middle star thru
Then pass thru and U turn back
You all join hands and make a ring
Circle left like everything
Reverse back in single file
Single file around the land
Just the gents you turn around
And Dixie grand
Go right, left, right, and lookout man
Should be your (original) corner
Do a left allemande . . .

WILLOW POINTER

By Cec Dixon, Campbell River, B.C., Canada

Head ladies chain to the right
Heads promenade half way around
Down the middle half square thru
Right and left thru the outside two
Circle four, head gents break
Make two lines
Up to the middle back away
Ladies all a half sashay
Up to the middle star thru
Then Frontier whirl, star thru
Then right and left thru
Square thru three-quarters around
Allemande left

WORKING ENDS

By Bob Hayden, Lake Jackson, Texas

Head ladies star right in the center of the floor
Once around and a quarter more
Side gents turn 'em to a line of three
Forward six and back for me
*Just the ends box the gnat
Face the center and pass thru
Circle three and keep in time
Head gents break and make a line
Forward six and back like that
*(repeat for a total of three times)
Then allemande left

SINGING CALL *

DON'T BE A BABY, BABY

By Marshall Flippo, Abilene, Texas

Record: Blue Star #1595, Flip instrumental by
Marshall Flippo

INTRO, BREAK and ENDING

Four little ladies chain across, turn 'em left
around
Roll away and circle around that ring
Your corners allemande, pass the one you found
Swing the next little girl around and then
(left allemande)
Grand old right and left around that ring
you wanna go
Do sa do that little Jane (promenade)
And someday maybe . . . maybe baby
He'll take you right back home and swing
FIGURE
First and third lead to the right circle to a line
Without a stop go right and left thru
Pass thru, wheel and deal, center four star thru
Square thru four hands around that ring you run
Box the gnat with the one you meet, do sa do
that Jane
Promenade that little girl around that ring
And someday maybe . . . maybe baby
He'll take you right back home and swing
Tag: And then you'll hear, don't be a baby dear

SPECIAL WORKSHOP EDITORS

Joe Fadler	Round Dance Editor
Bob Page	Square Dance Editor
Don Armstrong	Contra Dance Editor

BREAK

By Stub Davis, Waurika, Oklahoma

Head two ladies chain to the right
New head ladies chain across
One and three star thru
Pass thru, star thru
Right and left thru
Turn 'em boys, pass thru
On to the next, star thru
Same ladies chain that's what you do
Same two right and left thru
Dive thru, pass thru, star thru
Same ladies chain, you're almost thru
Star thru, then pass thru, left allemande
Partners right, right and left grand

TWIST

By Bob Dennington, San Diego, California

Four ladies chain three-quarters round
Turn 'em boys with an arm around
Now chain 'em back across the town
Turn 'em on around and then
One and three pass thru
Round one make a line of four
Go forward eight and back with you
Bend the line, pass thru
Bend the line—bend it again
Cross trail thru, star thru
Whirlaway, lady on the left, left allemande

SQUARE THRU DIVIDE

By Al Aldridge, Indianola, Iowa

All four ladies chain across
Turn them boys and don't get lost
Head two couples square thru
Four hands around in the middle you do
Then a right and left thru with the outside two
Turn them around and dive thru
Square thru in the middle you do
While the sides divide and star thru
Do a right and left thru with that old two
Turn them around and dive thru
Square thru three-quarters around
In the middle of the land
Allemande left

COBO

By Joe Barcelow, Ionia, Michigan

Head two couples right and left thru
Turn 'em around and star thru, pass thru
Star thru with the outside two
Square thru full around, here's what you do
Pull 'em thru then you turn back
Opposite lady box the gnat
Change hands, left square thru
Full around and make two lines
Facing out, now bend those lines
Forward eight and back with you
Star thru, then left square thru
Full around and what'll it be
Well you turn back and box the flea
Change hands, square thru
Full around here's what you do
Pull 'em thru then you turn back
Opposite lady box the gnat
Change hands, left allemande

BREAK

By "Goodie" Goodman, Seville, Spain

Two and four do a right and left thru
All four ladies chain across from you
First and third star thru, right and left thru
Turn that girl, pass thru, split those two
Go round one to line up four
Forward eight and back to the land
Cross trail thru to a right and left grand

TRICKY

BENT STAR

By George Vagtborg, San Diego, California

Four ladies chain across the way
One and three a half sashay
Star thru, then star thru
Girl on the right California twirl
Bend the line
Girl on the right, star thru
Bend the line
Girl on the right California twirl
Bend the line
Girl in front, star thru
Left allemande

SINGING CALL *

DIAMONDS ARE A GIRL'S BEST FRIEND

By Ralph Kinnane, Birmingham, Alabama

Record: SIO F119, Flip instrumental by Arnie Kronenberger

OPENER, MIDDLE BREAK and CLOSER:

Four ladies will star, three-quarters round the ring now
Catch 'em left and roll promenade
One and three wheel around, pass thru, U turn back and
Half square thru — then a right and left grand you do
You're her guy, your stock is high
Do sa do, she's your girl 'til the end
Take her home and don't you linger, place a ring on her finger
Diamonds are a girl's best friend
FIGURE:
(The) Heads pass on thru, both turn left and go round one
Come thru the sides then right hand star
Corner left, don't be slow, partners right around you go
Corner girl left hand swing, ladies chain across the ring
Turn and whirlaway, do sa do the right hand girl
Your corner swing and whirl, promenade
* "If you cater to her whims you'll end up buying gems"
Diamonds are a girl's best friend
** Alternate lines:
"Your smile may be grand but she's holding out her hand"
"Square cut or pear shape, those rocks don't lose their shape"
"It's then that those louses go home with their spouses"

Sequence: Opener, Figure twice for heads, Middle Break, Figure twice for sides and Closer.

MOVIN' MUSIC

WALKIN' TO MISSOURI

By Bryce and Elner Reay, Dayton, Ohio

Record: SIO X3127

Position: Facing, M's L and W's R hands joined, M's back to COH

Footwork: Same for Intro and thru Meas 11, opposite for Meas 12 thru 32

Meas. INTRODUCTION

1-4 Wait; Wait; Bal Apart; Bal Together;

Wait two meas: bal apart by both stepping back on L foot; bal together turning to face LOD coming into ESCORT pos.

DANCE

1-4 Step/Tap, Step/Tap; Pas de Basque L, Pas de Basque R; Step/Tap, Step/Tap; Pas de Basque L, Pas de Basque R;

Both step fwd L/tap R fwd sprightly, step fwd R/tap L fwd; Pas de Basque L twd COH (or two-step balance), Pas de Basque R twd wall prog slightly down LOD; repeat.

5-8 Walk, Walk; Quickie Step, Walk; Walk, Walk; Quickie Step, Walk;

Starting L, walk fwd 2 slow steps; step back twd RLOD on L, step R beside L, step in place L (a quick L,R,L on one beat of music), step fwd R (slow); two slow steps fwd (L,R); quickie step as in meas 6, step fwd R (slow).

9-12 Grapevine In (Dip); Grapevine Out; Dip Back, Recover; Step/Touch, Step/Touch (W Twirl);

Both starting L twd COH, vine by stepping side/behind, side/in front and taking weight on R as you cross in front and dip slightly; starting L vine out twd wall behind/side, in front/side; dip back (RLOD) on L (hold), recover (hold); footwork now changes to opposite — M reaches across with his L hand and takes W's R twirling her in a R face twirl $\frac{3}{4}$ around to face him as he turns $\frac{1}{4}$ R face to face wall — M steps fwd L/touch R to L, turning R step swd R/touch L to R (W twirls R starting with L/then R, L/touch ending in LOOSE CLOSED pos, M's back to COH).

13-16 Grapevine L (Dip); Grapevine R; Dip Back, Recover; Turn Two-Step;

Starting M's L, vine down LOD dipping on fourth (WXIF) step; again starting M's L vine back along RLOD (behind/side, in front/side); dip back on M's L twd COH, recover; starting L do one L face turning two-step making $\frac{1}{2}$ L face turn to end in CLOSED pos, M facing COH.

17-20 Box Two-Step; Box Two-Step; Two-Step Around; Two-Step To Face;

Starting with R foot, do side/close, back/—; side/close, fwd/—; turn into BANJO pos and move CW around partner with 2 two-steps making $\frac{1}{2}$ turn and coming to face partner on last count (M now facing wall).

21-24 Repeat Action of Meas 17-20 except ending in OPEN pos facing LOD, M on outside.

25-28 Walk, Lunge (Dip); Turn Two-Step; Walk, Lunge; Turn Two-Step;

With inside hands joined (M's L, W's R) step fwd R twd LOD, swinging joined hands fwd, lunge fwd on L coming almost into BACK-TO-BACK pos; swing hands back and thru releasing hold to start an individual two-step turn (L face for M, R face for W) to end facing RLOD with inside hands joined; repeat meas 25-26 in RLOD ending in OPEN pos facing LOD.

29-32 Grapevine Apart (Dip); Grapevine Together; Dip Back, Recover; Walk Back/2, 3/Touch;

Starting with M's R (M moving twd wall, W twd COH) step side/behind, side/in front taking weight on L and dipping slightly; again on M's R vine back twd partner behind/side, in front/side; dip back R (sit) twd RLOD, recover; M walk bwd in RLOD with small steps R/L, R/touch (W rolls across in front of M and turns to face LOD with 4 steps L/R, L/R) ending in ESCORT pos ready to start dance again.

DANCE GOES THRU THREE TIMES, partners end facing on meas 32 last time thru, Bow and Curtsy.

FEELS DIFFERENT

CHELLA ILLA

(Kee-La-La)

By Ralph and Jeanette Kinnane, Birmingham, Ala.

Record: Grenn 14036

Position: Open, facing LOD

Footwork: Opposite, directions for M

Intro: Wait 2 meas: Balance apart, touch; together, touch:

Meas PART A

1-4 Roll, 2; Two-Step (Bwd); Rock (Bwd), Rock (Fwd); Two-Step (Fwd);

Starting on L, roll LOD in 2 steps (M—LF, W—RF) to face RLOD in Open pos; starting bwd on L, do one two-step; rock bwd on R, rock fwd on L; starting fwd on R, do one two-step.

5-8 Rock (Fwd), Step (Bwd); Side, In Front; Turn Two-Step; Turn Two-Step;

Rock fwd on L, step bwd on R; turning to face partner step to side in LOD on L, thru on R to SEMI-CLOSED pos; taking CLOSED pos do two turning two-steps to end facing LOD in OPEN pos.

9-16 Repeat Action of Meas 1-8 above.

PART B

17-20 Walk, 2; Two-Step (Ball); Step (Bwd), Side; Behind, Side;

Walk fwd 2 steps L, R; do a two-step balance in LOD; step bwd on R, turning to face partner and taking BUTTERFLY pos, step to side in LOD on L; step behind on R, to side on L.

21-24 In Front/Step, Step; Side/Behind, In Place; In Front/Step, Step; Pivot, 2;

Releasing M's L and W's R hands and swinging joined hands slightly fwd, face diag across LOD and cross R in front of L, stepping R,L,R (as in Pas de Basque); swinging back to BUTTERFLY pos and facing diag across RLOD, step to side on L, behind on R, in place on L stepping L,R,L (as in Pas de Basque); repeat measure 21 above; swing to face partner and taking CLOSED pos do a full (RF) pivot in two steps, L,R to end M facing wall in LOOSE CLOSED pos.

25-26 Pas de Basque L; Bas de Basque R;

27-30 Pivot, 2; Turn Two-Step; Turn Two-Step; Twirl, 2;

Take CLOSED pos and do a full RF pivot in two steps L,R; do 2 turning two-steps: M walks fwd two steps L,R while W twirls RF under her R and M's L hand in two steps R,L, ending in OPEN pos, facing LOD.

31-44 Repeat Action of Meas 17-30 above.

DANCE THRU TWICE, then W does retarded reverse twirl under her L and M's R hands and Bow.

STANDARD STEPS

SANTA BARBARA WALTZ

By Bruce and Shirley Johnson, Santa Barbara, Cal.
Record: Windsor 4671

Position: Facing, M's back to COH, M's L and W's R hands joined

Footwork: Opposite, directions for M

Meas. INTRODUCTION

1-4 Wait; Wait; Apart, Point, —; Together (to Semi-Closed), Touch, —;

Wait 2 meas: then partners step bwd away from each other, M on L ft and W on R ft, point free toe fwd to floor twd partner, hold 1 ct; step fwd twd partner, M on R ft and W on L ft into SEMI-CLOSED pos facing LOD, touch free toe beside weighted ft, hold 1 ct.

DANCE

1-4 Fwd Waltz; Fwd (Face), Side, Close; (M to Sidecar) Bwd Waltz; Bwd (Face), Side, Close (to Closed);

In Semi-Closed pos and starting M's L ft, waltz 1 meas fwd in LOD; step fwd in LOD on R ft turning $\frac{1}{4}$ R to face partner and adjusting to CLOSED pos, step to L side on L ft, close R ft to L; M continues turning $\frac{1}{4}$ R to face RLOD into SIDECAR pos while W turns $\frac{1}{4}$ R to face LOD in Sidecar pos, start M's L ft and waltz 1 meas bwd in LOD; step bwd on R ft turning $\frac{1}{4}$ L to face partner, step to L side in LOD on L ft, close R ft to L in momentary CLOSED pos with M's back twd COH.

5-8 (W to Banjo) Fwd Waltz; Fwd (Face), Side, Close (to Loose Closed); Waltz Bal L; Waltz Bal R (to Open);

With both turning $\frac{1}{4}$ L into Banjo pos and M starting L ft, waltz fwd in LOD 1

meas; step fwd in LOD on R ft turning $\frac{1}{4}$ R to face partner, step to L side in LOD on L ft, close R ft to L while taking LOOSE CLOSED pos; start L and do 1 waltz balance to L side in LOD with 3 steps; start R ft and do 1 waltz balance to R side with 3 steps; adjusting to end in OPEN pos with inside hands joined, both facing LOD.

9-12 Waltz Away; Waltz Together (to Butterfly); Change Sides; Side, Draw, — (to Open);

Start L ft and waltz 1 meas diag fwd in LOD and slightly away from partner; start R ft and waltz 1 meas diag fwd and twd partner to end with partners facing, M's back twd COH and taking momentary BUTTERFLY pos; releasing M's R and W's L hands and starting M's L ft, waltz 1 meas to exchange sides while moving down LOD, W crossing over under joined hands and turning $\frac{1}{2}$ R while M crosses over behind W turning $\frac{1}{2}$ L, to end with partners facing, M's back twd wall; change hands to join M's R and W's L, step to R side in LOD on R ft, draw L ft to R but keep weight on R, hold 1 ct while turning $\frac{1}{4}$ L to face RLOD in OPEN pos.

13-16 Repeat Action of Meas 9-12 moving in RLOD but end in CLOSED pos, M's back twd COH.

17-20 Fwd, Side, Close; Twirl (to Open); Waltz Bal Fwd; Reverse Solo Roll;

Step fwd twd wall on L ft, step to R side in RLOD on R ft, close L ft to R; as M steps bwd twd COH on R turning $\frac{1}{4}$ L to face LOD, then steps L,R fwd in LOD, W steps fwd twd COH on L, then twirls $1\frac{1}{4}$ R face down LOD with 2 steps, R,L, under her R and M's L arm, ending in OPEN pos, both facing LOD, inside hands joined; start L ft and do one waltz balance fwd in LOD with 3 steps; as M starts L ft and makes a $\frac{1}{2}$ R turn with 3 steps to face RLOD, he swings joined inside hands bwd to give W a strong lead into a $1\frac{1}{2}$ L face solo roll down RLOD, W stepping L,R,L during twirl, to end in REVERSE OPEN pos, both facing RLOD, M's L and W's R hands joined.

21-24 Fwd (Face), Side, Close (to Semi-Closed); Fwd (Face), Side, Close (to Closed); Waltz Bal Out; Waltz Bal In;

Step fwd in RLOD on L ft turning $\frac{1}{4}$ L to face partner, step to R side in RLOD on R ft, close L ft to R while turning $\frac{1}{4}$ L to face LOD in Semi-Closed pos; step fwd in LOD on R ft turning $\frac{1}{4}$ R to face partner, step to L side in LOD on L ft, close R ft to L and take Closed pos; start L ft and do 1 waltz balance fwd twd wall with 3 steps; start R ft and do 1 waltz balance twd COH.

25-32 Repeat Action of Meas 17-24 except to end in SEMI-CLOSED pos facing LOD, ready to repeat dance.

PERFORM ROUTINE A TOTAL OF THREE

TIMES EXCEPT FOR ENDING NOTED BELOW.

Ending: During the third and last time through the routine, substitute the following action for meas 31 and 32 —

Twirl, 2, 3; 4 (to Face), Step Away, Acknowledge

As M starts L ft and grapevines 4 steps swd in LOD (L,R,L,R), then changes hands to join his R with W's L, steps bwd away from partner twd COH on L and points R toe fwd twd partner as he acknowledges, W starts R ft and makes one complete R face twirl under her own R and M's L arms with 4 steps, (R,L,R,L) changes hands, step bwd away from M twd wall on her R ft and points L toe fwd twd partner as she acknowledges.

SPRINGER'S COMET

By Lloyd Springer, Fullerton, California

**Heads to the middle and back with you
Forward again and star thru
Right and left thru, turn on around
Pass thru and star thru, right and left thru
Turn on around, pass thru, go on to the next
Star thru, right and left thru
Turn on around and then the same two star thru
Right and left thru, turn on around and pass thru
*With the lady on the right, left allemande
Here we go, right and left grand**

or

***With the lady on the left, right and left grand
Around that ring go hand over hand**

QUICK THAR

By Bill Peterson, Detroit, Michigan

**Allemande left like an allemande thar
Go right and left and form a star
Shoot that star full around
Corners all eight chain
Go right and left and turn this girl
Whirl away, go right and left grand . . .**

WHAT'S MY NUMBER?

SCRAMBLE EIGHT

By Fred Applegate, La Mesa, California

**Forward eight and back with you
First and third a full square thru
Four hands round, then U turn back
Just number one box the gnat
Then square thru three-quarters more
Left square thru the old side four
Four hands round then U turn back
And number two box the gnat
Bend the line and square thru, Jack
Three-quarters round then U turn back
And number three box the gnat
Bend the line, you're doing fine
Square thru three-quarter time, U turn back
And number four box the gnat across the floor
Bend the line again for me, square thru
Just count to three, U turn back is what you do
Ends box the gnat across from you
Bend the line and square thru man
Three-quarters round, left allemande**

CRAZY Q

By Del Coolman, Flint, Michigan

**One and three go forward up and back
Star thru and Suzie Q
Opposite right hand around, partner left
Opposite right, partner left with an arm around
Face those two, forward eight and back with you
Double pass thru, make a U turn back
Center two reverse the Q
Opposite left hand around, partner right
Opposite left, partner right with an arm around
Face those two, forward eight and back with you
Double pass thru, make a U turn back
Center two star thru, cross trail, allemande left**

WHEELING LINE

By Mel Rich, University City, Missouri

**Head couples swing and shout
Now promenade just half about
Then lead to the right
To a line of four, stay facing out
Turn those lines just half you do
Those facing in go right and left thru
Turn 'em around and line up true
And turn those lines just half you do
Those facing in go right and left thru
While the other four just wheel around
Now forward eight and back you're bound
Forward again and pass thru
Bend the line and trail thru
Corners all left allemande**

CONTRA CORNER

THE DIXIE TWIRL

By Herbie Gaudreau, Holbrook, Mass.

Duple minor — 1, 3, 5, etc. cross over
Suggested music — "Davy Nick Nock" — Folkraft
#F-1148B

"In your lines, forward and back" — This call before start of music or during introduction.

**— — — — And with the left hand lady swing
— — — — Go down the floor, four by four
— — — — Arch in the middle, do a Dixie twirl
Come on back just like that — Hinge the line and circle four**

Once around, all the way around — Same couples right and left thru

Turn 'em round like you always do — Same two ladies chain

— — — — Then turn and chain 'em back again

***Cross at the head, cross at the foot — Two long lines forward and back**

Stress the eight counts on the forward and back. Gents place left hand lady on the right after swinging, and end the swing facing down the hall. The Dixie twirl — the middle two people arch and the lady on the right end of the line walks under the arch, pulling the others with her. The gent on the other end of the line just walks forward. At the completion of the Dixie twirl all are now facing up the hall, four in line.

"Hinge the line" is just another expression for "bend the line" and in this particular case it is not necessary to break the line.

*Cross over at head and foot every other time.

TRIPLE STAR AND U TURN BACK

By "Lefty" Davis, South Gate, California

Eight to the middle and back right out
Two and four half sashay, first and third pass thru
Around one, into the middle triple star thru
Now your right, then your left
Right once more and make a line
Bend the line and make a ring
*Break that ring with a corner swing,
 allemande left
*Four ladies chain three-quarters round
Turn your girl and promenade but don't slow
 down
First and third wheel around, trail thru and U
 turn back
Circle four you're doing fine
Side gents break and make a line
Forward eight and back with you
Forward again, trail thru and U turn back
With the lady in the lead Dixie chain
Lady go left and gent go right, allemande left

GOOD

HOODOO

By John Ward, Alton, Kansas

The head two ladies chain to the right
New head ladies chain across
Number one couple half sashay
Circle up eight while you're that way
Circle to the left around the world
Now those who can California twirl
Everybody left allemande

THERE SHE GOES

By Bob McDaniel, Topeka, Kansas

Heads rock up to the middle and back
Cross trail thru but U turn back
Two ladies chain, turn honey chile
But send 'em back
Go Dixie style to an ocean wave
Balance forward up and back
Swing half by the left, do a Dixie chain
Lady go left, man go right
Go around one
Come into the middle and star thru
Split the ring around one
Two ladies chain, we'll have some fun
But send 'em back
Go Dixie style to an ocean wave
Balance forward up and back
Swing half by the left, do a Dixie chain
Lady go left, man go right
Go around one
Come into the middle and star thru
With the sides eight chain thru
 (appropriate patter)
When you get back what do you do
Heads Frontier whirl then pass thru
Right and left thru the outside two
Dive thru and star thru
Pass thru, split the ring
Go around one, come back in
Star thru, go like sin
Cross trail, left allemande . . .

CUTE GIMMICK

CONCENTRATION

By Charlie Turpin, New Orleans, Louisiana

First and third go right and left thru
Two and four you do it too
First and third cross trail, U turn back
Two and four on the same old track
First and third star thru, right and left thru
Turn your Sue and star thru
Two and four you do it too
Hurry! Hurry! Look out man
Allemande left . . .

BREAK TWO

By Eddie Grimes, Vinita, Oklahoma

Eight to the center back that way
All couples half sashay
One and three go forward up and back with you
Forward again, square thru just like that
With the one you meet box the gnat
Right and left thru the other way back
Turn your girl, split the outside
Go round one, come down the center
Cross trail, left allemande . . .

SINGING CALL *

JERICO

By Dave Taylor, Roseville, Michigan

Record: Windsor #4807, Flip instrumental by
 Dave Taylor
OPENER, MIDDLE BREAK and CLOSER
Allemande left and won'tcha go, right and left
 then do paso
Her by the left and the corner right, and your
 partner left hand so
Go back to the corner, she's your pet, turn her
 by the right, the men star left
Once around that ring you go, star promenade
 your pet
Well the inside out and the outside in, gonna let
 those ladies star
Now spread out wide, do a Frontier whirl,
 promenade from where you are
Take your lady to Jerico, Jerico, Jerico
Swing the lady in Jerico 'til the walls come
 a'tumblin' down

FIGURE

Head two couples do a half sashay, star thru
 across from you
Do a right and left thru with the outside two,
 now turn 'em and dive on thru
You star thru then square thru four hands
 round the set
Here comes corner, swing that corner, got a
 brand new pet
Four ladies promenade that ring, go dancin'
 round you know
Well, box the gnat when you get home,
 promenade to Jerico
(All sing) "Joshua fought the battle of Jerico,
 Jerico, Jerico
Joshua fought the battle of Jerico, and the walls
 came a-tumblin' down"
Sequence: Opener, Figure twice for Heads, Middle
 Break, Figure twice for Sides and Closer.

TAKE THE CORNER

By Dick Weaver, Honolulu, Hawaii

Side two go right and left thru
Turn your girl, yes you do
Head gents and the corner girl
Up to the middle and back to the world
Forward again and square thru
All the way around just like that
With the one you meet box the gnat
Right and left thru in the usual way
Inside two do a half sashay
Square thru all the way and keep in time
Face out and bend the line
Half square thru like that
Outside four you turn back
Right and left thru on the inside track
Pass thru the other way back
Right and left thru the outside two
Dive thru—pass thru—box the gnat
You turn back, left allemande

NOT A NEW BASIC

By Wendell Abbott, Stockbridge, Michigan

One and three a half sashay
Dance up to the middle and back that way
Then star thru and Frontier whirl
Pass thru to a brand new girl
Star thru and Frontier whirl
Go on to the next and star thru
Then right and left thru and turn your Sue
And dive thru and pass thru
Then star thru with the outside two
Now forward eight and back with you
Then star thru and dive thru and pass thru, yes!
And right and left thru the outside two
Then turn your girl and star thru
Now forward eight and back that way
Roll the girls a half sashay
Right to the opposite box the gnat
Come on back with a right and left
Allemande the old left hand

VERY SMOOTH

HASH-HOUND SPECIAL

By Tonto King, Ardmore, Oklahoma

One and three go forward and back
Square thru inside the track
Count off four, when you're thru
Square thru the outside two
All the way, hear me squeal
Got four lines, wheel and deal
Inside two go right and left thru
Turn the girl, pass thru
Square thru the outside two
All the way, get the feel
Got four lines now wheel and deal
Inside two go right and left thru
Turn the girl, pass thru
Square thru the outside two
Count off four, when you're thru
Bend the line, square thru
All the way, hear me cry
Right to mama pull her by
Allemande left

NOTHING MESSY

By Roger Welch, Independence, Missouri

Side ladies chain and when you do
The two head couples star thru
Forward eight and back with you
Forward again, double pass thru
First couples left, next couples right
Star thru the first in sight
Circle four on the side of the floor
Head gents break, line up four
Forward eight and back that way
All roll away a half sashay
Star thru across the town
Everybody turn around
Star thru on the side of the world
Hang right on, Frontier whirl
Chain the ladies two by two
Turn 'em around, cross trail thru
Allemande left

THRUTOYOU

By Jerry Helt, Cincinnati, Ohio

One and two men face your corner, star thru
Side positions forward and back
Star thru across the track
Those six split that couple
Separate all the way around
Circle eight when you come down
Reverse back in single file
Girls turn back like a right and left grand
Meet your partner, right hand swing
Allemande left on the corner of the ring

SINGING CALL *

AMAPOLA

By Ray Bohn, Louisville, Kentucky

Record: Top #25030, Flip instrumental by

Ray Bohn

INTRO, BREAK and ENDING

Allemande left that corner girl, do sa do at home

Then you promenade, one time you go

All four couples wheel around, promenade
the wrong way round

Then men move on, the girls turn in

A left hand star and then

Turn partners right and then the corners
allemande

Do sa do your partners, promenade go round
the ring

Promenade her and you serenade her

Home you go with pretty Amapola

FIGURE

Heads (sides) go forward back you whirl,
star thru (same girl)

California twirl split the sides (heads), round
one you go

Right and left thru then you go to your opposite
do sa do

Same two cross trail, do the ol' left allemande

Do si round part partners all, then the corner
swing

Swing and promenade around the ring you go

Amapola, my arms enfold you

Won't you linger while I serenade you

Sequence: Intro, Figure twice for Heads, Break,
Figure twice for Sides and Ending.

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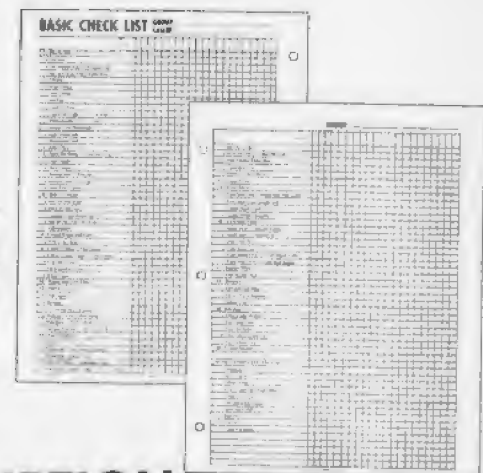
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(Letters, continued from Page 7)

Dear Editor:

I wish you would go back to putting the round of the month on the last page of the magazine. It was so easy to follow and save. Any more it seems that the instructions are printed long after we have learned the dance in our area.

Ann Little, Big Pine, Calif.

This "Round of the Month" situation became a bit of a problem a few years back when there were so many different rounds of the month being selected all over the country. Instead of just selecting a single round that might be of interest to one particular group of people, we now try to select from the great assortment available each month 3 or sometimes 4, which in the eyes of our round dance editor appear to be especially worthy of attention. Often we get the instructions for a new round dance at the same time you are able to get the record, and by the time we workshop the dances and prepare them for the magazine two months may have passed, so the time element will always be a problem. Our feeling is that if it's a good round dance it will be just as good two months from now as it is the second it is released. Editor

Dear Editor:

Thanks much for the nice write-up as Caller

of the Month in Sets in Order. I've had many calls from friends in regard to the article.

Enjoyed very much several articles in the January issue. In particular, As I See It. As president of the Valley of the Sun Association I'm going to take a tip from that column and contact our local breweries . . . 'Round the Outside Ring (Hawaii Hoedown) came in handy as I'm calling for a tour to Hawaii in July and was looking for some information on square dancing in the Islands . . .

Johnny Schultz, Phoenix, Ariz.

Dear Editor:

Sets in Order — Gentlemen, Read I should
your magazine

Unbiased, loaded up with News, And
comments sensible and keen.

So kindly put me on the list, Send the
mags to this old wreck

I'll study them from front to back,
Send the bill — I'll mail a check.

Ed Moody Hollis, E. Pepperell, Mass.

Dear Editor:

We are using the idea from your October
Sets in Order about picking up people who

JOE LEWIS TOUR

Beginning very soon Joe will start a series of tours covering most of the states. During an even greater part of each dance now, Joe accompanies his own calling by playing — bass, guitar, vibes, rhythm taps plus accordion. (All at once? Yep.)

If you would like to book Joe for a dance or dances, please write to me —

Claire Lewis, 2940 Northaven Road, Dallas 29, Texas

were in prior classes but had to drop out. It is working real well and paying dividends. The people are impressed with the fact that we remembered them. Have "recouped" a square already . . .

Maj. R. R. Simmons
Griffis AFB, New York

Dear Editor:

We of the Tropicades Square Dance Club of San Miguel NCS joined the All-Philippine Jamboree on January 13 at the Embassy in Manila. Those planning to be present included groups from Clark AFB; Sangley Point Naval Station; Subic Bay and Cubi Point Naval Station; and the host club from the Manila Embassy.

Sharon Juhl
Luzon, Philippine Islands

Dear Editor:

In reference to Sets in Order for December, 1961, I was interested in your note on teaching a blind group by Jack Wiffin at Joslyn Hall in Santa Monica.

Never thought much about this but it is an excellent idea, so I wrote and offered to transcribe any square dance material into Braille. I am wondering if more blind people would be

interested in square dance material in Braille. They could contact me.

Bill Pabst, Jr.
1109 Bellamah Dr.
Alamogordo, N.M.

This is a mighty unselfish offer. We wrote Bill concerning square dances in Braille and you'll find some of the answers in As I See it, page 9.
Editor

Dear Editor:

I am whole-heartedly in agreement with Lillie Reynolds of Mitchellville, Iowa, on the flip records. They are fine from the weight standpoint and we can carry more in a much smaller space, but we sure could do without the guy on the other side . . .

Dennis Ledbetter
Edneyville, N.C.

This is just the beginning. We have expressions that fit every phase of the "flip" picture. For the most part, folks understand that in order to be practical the square dance record must be designed as nearly as possible for everyone. Folks interested in dancing to records want only those with calls. Callers show a definite preference for instrumentals only. Record companies, faced with the problem of trying to economically satisfy both

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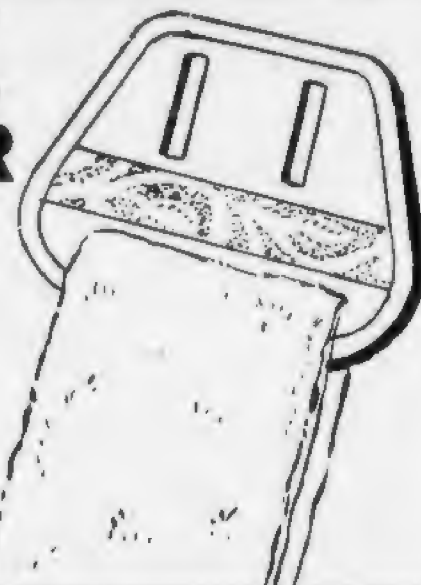
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the dancer and the caller, find the "flip" the most logical compromise. So be it. Editor

Dear Editor:

We have subscribed to Sets in Order for eight years and have kept every copy for reference. It has been very valuable to us and we appreciate the time and effort which it takes to produce such a worthwhile magazine . . .

Isabelle Barden, Lebanon, N.H.

Dear Editor:

. . . Square dancing has become my only avid activity. Wherever there is dancing within a

50-mile radius, I am there with my husband waiting for the first set to be called.

After dancing all last year I decided to try calling, also. I now have a class of 32 children, ages 5 to 12; also two squares of teen-agers and one adult square. Considering that there are only 41 families residing here in the little town of Balfour, I consider this a very good turn-out. I am just an amateur caller and they are amateur dancers but we get along in harmony and we have loads of fun . . .

Ollie J. Fisher

Balfour, B.C., Canada



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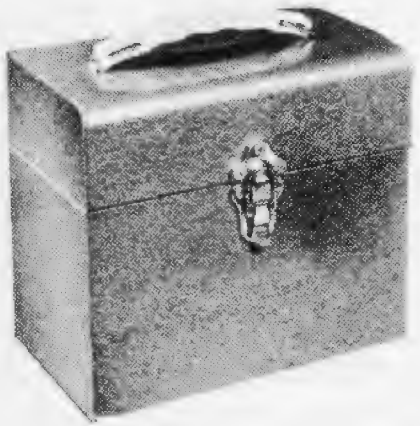
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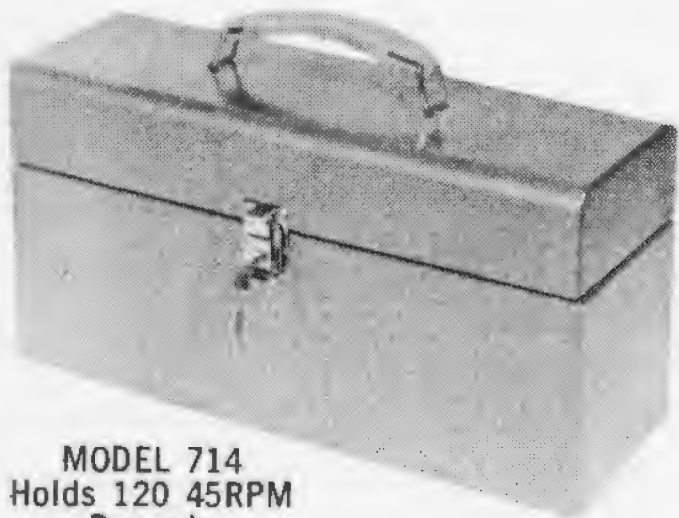
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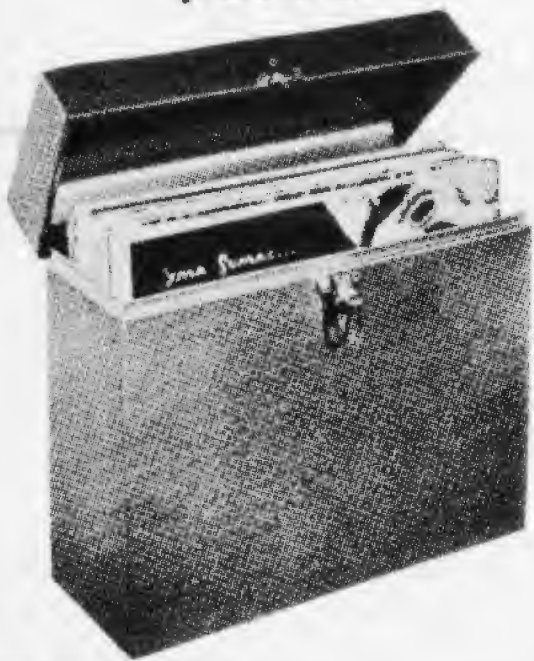
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NOTES ON THE NATIONAL

11th National Square Dance Convention

Miami Beach, Fla. — June 14-16, 1962

Rooms for All Purposes . . . There will be ten meeting rooms of varying sizes with a seating capacity of from 70 to 825 people for panels and clinics at the 11th National. These rooms have been planned for maximum comfort during educational sessions. In addition there are first aid, conference, press and control rooms. The theme, "Beautiful Florida," will be used throughout. The new Convention Hall needs

no decoration because of its beautiful structure and lay-out. As an added interest, all clubs are urged to be represented in the Hall of Banners. These must be in the hands of the committee not later than noon on June 13. A prize will be awarded for the most outstanding banner.

Parking . . . Facilities to park 3500 automobiles will be arranged in the immediate vicinity of the Halls. Energetic dancers who do not mind walking 2 or 3 blocks may leave their cars there all the time, since most of the hotels are within this radius. A map on the reverse side of the

TWO CALLER-TEACHER MANUALS

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by JACK MANN

I. COMPACT VERSION ...\$2.00 postpaid (airmail 22c extra)

- ★ Large collection of dances for the patter repertoire.
- ★ A system of symbols for writing dances in shorthand.
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- ★ Abundant exercise material, arranged in logical sequence, for teaching a 15-week square dance course.

Then, to fill in those items that are assumed as understood by the user of this manual, the following book is available:

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Same contents as the first manual PLUS the following:

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(National, continued)

registration blank will aid in locating hotels.
Hotels . . . All hotel rooms reserved thru the housing committee will be guaranteed and convention rates will prevail several days before and after the convention. The Convention officials cannot, however, be responsible for rooms individually booked. It is promised that there will be *no change in rates* on arrival in Miami Beach. Some hotels offer a modified American Plan which can be arranged on arrival.

Registration . . . Registration, badges and sale

of souvenir programs will be handled in one place *only*: the lobby of the 17th Street Arena, from noon till 11:30 P.M. on Wednesday. Registration blanks and any general information pertinent to the 11th National may be obtained from Publicity Chairman Frank Cornwall, 359 N.E. 104th St., Miami Shores 38, Fla. Frank and his wife Marion, formerly of Rochester, N.Y., are true square dancing enthusiasts and have been Miami residents for the past 12 years.

Panels . . . Everyone attending the 11th Na-

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Only \$60.00 per person for a full 7-day week

For further information write Paul J. Kermiet, Rt. 3, Golden, Colorado

(National, continued)

tional will find profit and enjoyment in attending the panels which are slated to be an important part of this great fun-fest. The big "kick-off" panel for callers, leaders and teachers on Thursday morning, June 14, will be built around the theme, "The Professional Spirit." Emphasis will be on the true meaning of professionalism applied to square and round dancing.

Several special panels are being planned. One of these is on "Gags, Games and Gim-

micks" and will deal with after-party fun and planning. Another will give attention to taxes, especially income tax returns.

Trail Dances... Les Linn, 2801 S.W. 64th Ave., Miami, Fla., is Chairman of Trail Dances. He urges clubs and associations who wish to stage a Trail Dance anywhere in the country to contact him at once so that he can set up a schedule and publicize the dances early enough to permit traveling dancers to make their plans. The big Trail's End Dance, arranged by Linn for Wednesday night, will be augmented by



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several smaller dances. Data will be posted in the hotels and more information furnished by hosts in hotel lobbies.

Dance Exhibitions . . . Exhibitions will take place at the Arena, where there are 3000 seats, from 8-9:30 P.M. Registered delegates may rest their feet and enjoy the show.

To Exhibitors . . . Exhibitors' booths will be located in the main lobby of the Convention Hall. Interest is avid and space is limited so those wishing to have booths are invited to contact Louis Gottlieb, 6440 S.W. 63rd Terr., So.

Miami 43, Fla., at once. Arrangements for setting up and dismantling are said to be well in hand and there is an excellent exhibitors' service, if needed.

CALIFORNIA CONVENTION TAKING SHAPE

The 9th Annual California State Convention will be presented in San Jose on April 6-8 by the Santa Clara Valley Square Dancers' Assn., with Earl Callaway as General Chairman. In addition to the already announced registration
(Continued on Page 54)

AND CIRCLE TO THE RIGHT

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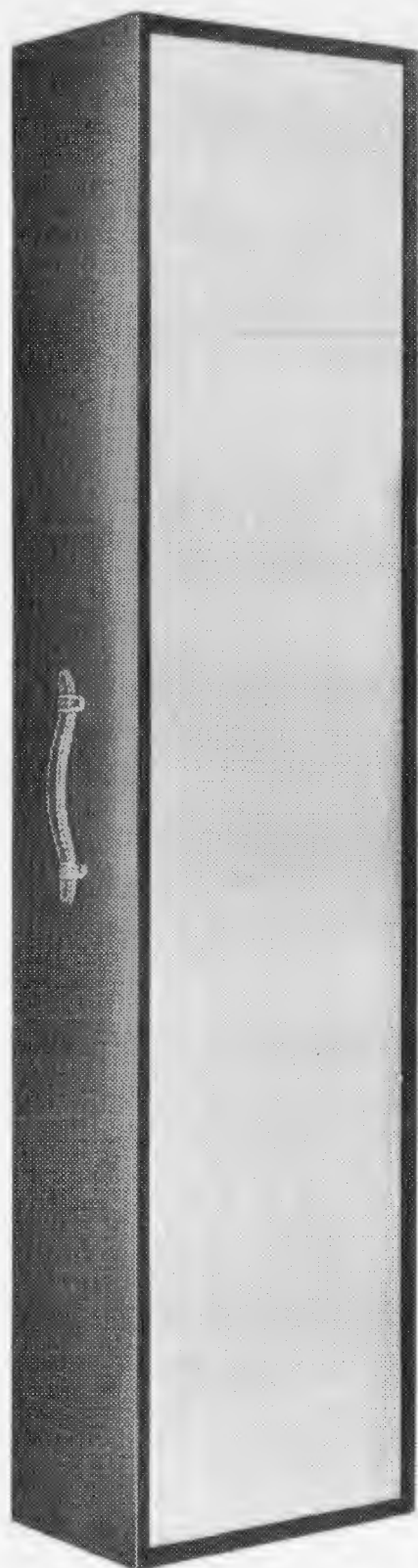
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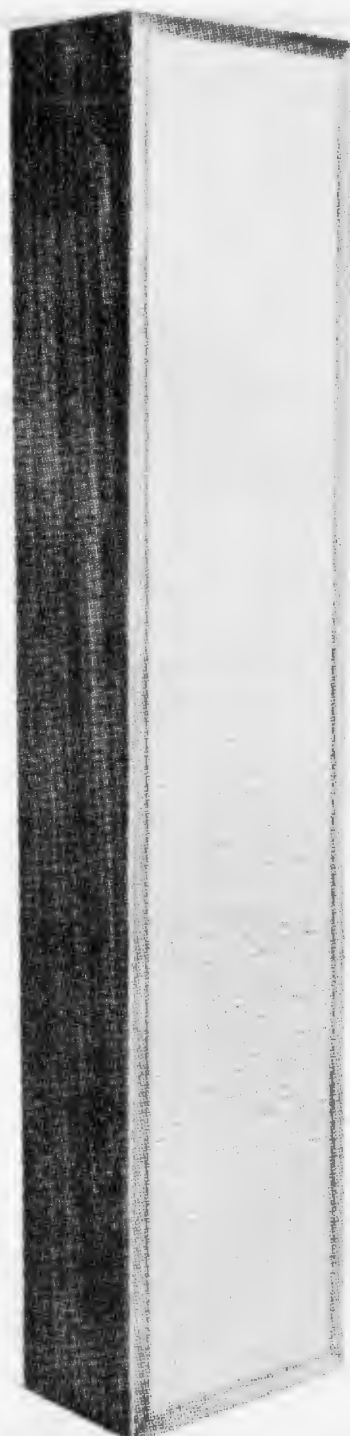
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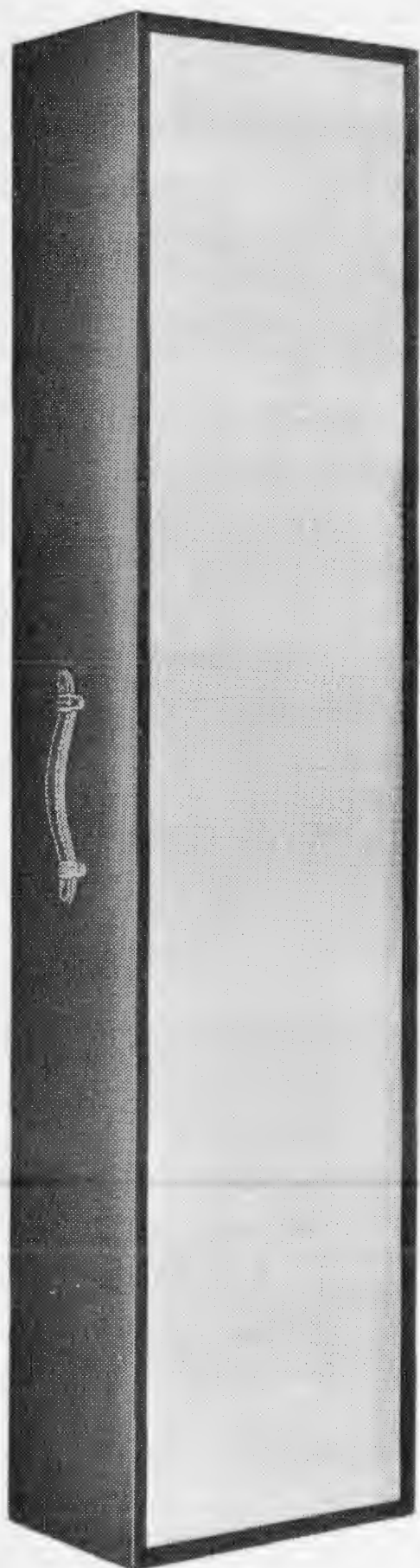
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fees other costs have been firmed, such as that for the After Party which will be \$1.75 per person, to include food, entertainment and more dancing. A Fashion Show has been included in the program, also.

Convention activities will begin at 1 P.M. Friday and end at 5 P.M. Sunday. The halls have been engineered to give the utmost in sound and have been well-tested for this purpose. Shuttle buses will be provided from the Civic Auditorium to the Fair Grounds.

"Room 13" will be a refreshment and resting

room for weary callers and committee workers. Official headquarters will be at the Fairgrounds. Those who wish a tour of the Santa Clara Valley at this season when fruit blossoms will be in full bloom, may make arrangements to do so.

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YOU MIGHT SAY that Johnny Davis grew up calling square dances because here he is, at 27, a veteran of 14 years of calling. He started calling for youth groups when he was only 13. He began a career as a teacher but the hold of square dancing was so strong that he gave up teaching 3½ years ago to take up calling as a full-time job.

This decision has brightened the square dance world considerably because Johnny's youthful vigor and enthusiasm have brought sparkle to many a festival, institute, club, etc., where he has called. At the present time he is calling for 15 clubs thruout Ohio and spends several weeks a year touring nationally.

During 1962 Johnny will be on the staff at Kirkwood Lodge in Missouri and at Boyne Mountain Institute in Michigan. He has appeared at Holiday Squares for four seasons; previously at Kirkwood for three; and at Lightning S and Hamilton's Canadian Week-End, as well as at festivals from Canada to Alabama.

Johnny's stimulating brand of calling has been recorded for Grenn Records, and his most recent record, Big Daddy, became at once, and still is, a national hit. Other hits include the Workshop Series and two rounds, Bye Bye

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Blues and Smoothie, in the writing of which he was aided by his helpmate, Charlotte.

Theirs is a square dance marriage, for Johnny and Charlotte met at a square dance and were married nine years ago. She helps him greatly with his club work. The newest Davis is named Craig. He is 3½ years old, has his own mike and thinks all daddies are callers!

Johnny Davis says, "I have a great love for square dancing and am very optimistic about its future. I hope to make the square dance activity my life's work."

QUOTES FROM THE PUBLIC PRESS

Dr. H. N. Bundesen wrote in the Sacramento Union of December 10, 1959, "... Our own folk dance — the square dance — is becoming more and more popular. Sometimes the tempo is fast, sometimes it isn't. Physically, it helps develop leg muscles, whether it's fast or slow.

"There is more to dancing, though, than mere physical exercise. It promotes creativeness and sociability and, from the standpoint of good health, both are very important." filler 56A



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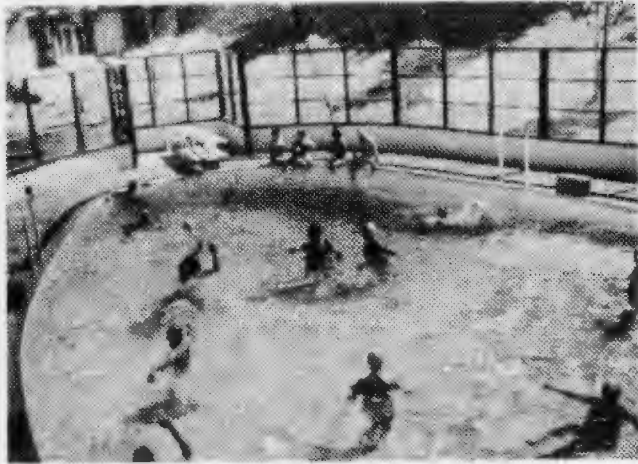
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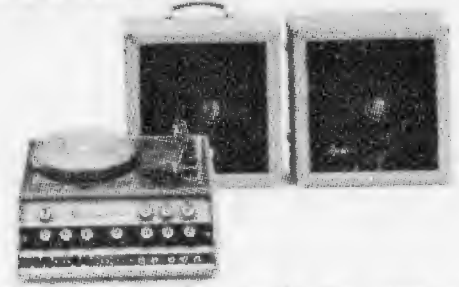
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(Date Book, continued from Page 5)

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Apr. 7—8th Ann. Virginia S.D. Festival
Memorial Gym, U. of V., Charlottesville, Va.

Apr. 13-14—15th Ann. Valley of the Sun Fest.
Sands Motel, Tempe, Ariz.

Apr. 14—13th Ann. Omaha Council Festival
Ak-Sar-Ben Colis., Omaha, Nebr.

Apr. 20-21—N.M State Square Dance Festival
Las Cruces, N.M.

Apr. 27—14th Annual Spring Festival
Sam Houston Colis., Houston, Texas

Apr. 27-28—Gateway of the West S.D. Fest.
Armory, St. Louis, Mo.

Apr. 27-29—4th Kentuckiana Spring Festival
Louisville, Ky.

Apr. 27-28—K.S.D.A. Dogwood Festival
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Apr. 29—Single Eights Statewide Dance
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Pete and Ann Peterman — Fort Worth, Texas

PETE AND ANN PETERMAN met at a dance some 18 years ago and what started as a hobby became a way of life. Ann plays the piano; Pete is at home with several musical instruments so their backgrounds prepared them for the rhythmic activity of dancing.

They were rather tricked into round dancing. They were deeply involved in ballroom dancing but thru the sly maneuvers of some of their enthusiastic friends they got into the swing of round dancing. They felt impelled to square dance, too, and have been enjoying both ever since.

The round dancing started in 1954, and in 1955 Pete began to call and teach squares and rounds. The Petermans consider each of the two a part of the same whole.

They have two round dance clubs meeting weekly, plus beginning and intermediate classes three nights a week, for adults and teen-agers, under the City Recreation Department of Fort Worth. They also work in city, district and state festivals, along with summer institutes all over the country. They bow to the Manning Smiths and Roger Knapps for encouragement and inspiration. Having been the only teachers in their area for years, Ann and Pete are convinced that much of their success has been due to the complete support of local callers, who



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Pete and Ann are members of the North Texas Square Dance Association and Pete was Chairman of the First Dallas Round Dance Festival last November. They have conducted workshops all over Texas and Oklahoma and been active in festivals from Louisiana to Colorado and California and back again.

Among several round dances they have written were the exceptionally popular Bubbles in the Wine and Tico Tico. The Petermans feel

that the success of round dancing at square dance clubs requires cooperation with club callers and careful programming for all levels.

GEMS FROM THE OTHER PUBLICATIONS

(Charlie Baldwin in New England Caller,
Norwell, Mass.)

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SINGING CALLS

MAMSELLE — Blue Star 1593

Key: D

Caller: Larry Faught

Music: 2/4 Standard

Instruments: Violin, Banjo, Piano, Guitar, Drums,
Bass

Tempo: 130

Range: High HB
Low LD

Synopsis: (Break) Walk around corner—turn partner left — corner swing — promenade — heads wheel around — right and left thru — half sashay—half square thru—right and left grand —promenade. (Figure) Heads half sashay—star thru—split side to line of four—forward eight and back—pass thru—U turn back—star thru—dive thru — pass thru —star thru — cross trail — allemande—swing—promenade.

Comment: Music is interesting and has good rhythm but tune is not too clear. Call is well timed, fast moving, wordy and not metered to the music. Callers will have to learn it from the "with calls" side. Larry's calling is danceable and melodious. Rating ☆

EXACTLY LIKE YOU — Top 25029

Key: G

Caller: Bill Peterson

Music: 2/4 Standard

Instruments: Saxophone, Piano, Banjo, Drums,
Bass, Guitar

Tempo: 128

Range: High HC
Low LC

Synopsis: (Break) Circle left—walk around corner —see saw partner—allemande—go forward two

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Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional. No rating will be shown for Sets in Order records as the reviewer is a member of the S.I.O. staff. In place of the rating symbol will be the initials S.I.O.

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for a thar star—shoot star, full around—corner box the gnat—grand right and left—promenade—swing. (Figure) Head couples lead right and circle to a line—go forward and back—star thru half square thru—on to next, star thru—square thru $\frac{3}{4}$ —corner swing—promenade.

Comment: Music has a good ragtime feel. Tune is a little monotonous but good calling can lift it out. Dance patterns have good timing. The "corner swing" in the figure comes from an unusual position and may cause confusion the first time thru. Bill's calling is clear. Rating ☆

FIESTA — Windsor 4808

Key: F

Caller: Bruce Johnson

Tempo: 130

Range: High HE

Music: 2/4 Standard

Low LB

Instruments: Saxophones, Organ, Trumpet, Mandolin, Drums, Piano, Bass

Synopsis: (Verse) Ladies star right—partner do paso—promenade single file—men turn back—second time you meet, box the gnat—men star left—turn partner right—allemande—swing. (Chorus) Circle left—rollaway and swing next—promenade home.

Comment: Interesting instrumental. Music has a definite "Spanish" feel in keeping with the tune. Dance pattern is conventional and well timed. Bruce's calling is clear and melodious. Range of tune will make it difficult for many callers; however, the high chorus can be sung an octave lower. Rating ☆

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With Call by Bob

JERRY HELT

#908-A "TOO OLD"

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AMAPOLA — Top 25030 *

Key: F
Caller: Ray Bohn
Music: 2/4 Fast Samba
Instruments: Clarinet, Piano, Drums, Bass, Bongos
Synopsis: Complete call printed in Workshop
Comment: An interesting instrumental with good rhythm. Played in a slightly lower than average key. Dance patterns are well timed and smooth flowing. Ray's calling is clear.

Tempo: 128
Range: High HB
Low LA

Rating ☆☆

HAIR OF GOLD — Lightning S 509

Key: D
Caller: Marvin Shilling
Music: 2/4 Western
Instruments: Violin, Guitars, Drums, Bass

Tempo: 126
Range: High HG
Low LB

Synopsis: (Break) Allemande—weave—do sa do—promenade. (Figure) Sides right and left thru—heads cross trail and U turn back—turn opposite right—partner left—with the sides, right hand star—heads star left in the middle—with sides right and left thru—dive thru—square thru 3/4—corner roll promenade.

Comment: An excellent instrumental of a simple folk tune. Melody has very little range and is played in a very easy low middle range. Marvin's calling is clear and pleasant.

Rating ☆☆

SORTA WONDERING — Old Timer 8175

Key: F
Caller: Charlie Guy
Music: Western
Instruments: Guitar, Accordion, Piano, Bass-Guitar

Tempo: 126
Range: High HB
Low LB

Synopsis: (Break) Allemande corner—partner right—gents star left 3/4—swing right—to the right hand lady with left for a thar star—throw in the clutch, left allemande—grand right and left—promenade—swing. (Figure) Sides right and left thru—heads swing—lead right and circle half—dive thru—star thru—half square thru—split sides, round one—star thru—3/4 square thru—allemande—pass partner—promenade the next.

Comment: Music is pleasant and smooth. Those who like "Western" tunes should like this one. Charlie's calling is quite danceable. Rating ☆

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DIAMONDS — Sets in Order F119 *
Key: E flat **Tempo:** 128
Caller: Arnie Kronenberger **Range:** High HE
Music: 2/4 Standard Low LB
Instruments: Clarinet, Accordion, Piano, Drums,
 Bass

Synopsis: Complete call printed in Workshop

Comment: A smooth instrumental with interesting "fills." The dance patterns are smooth flowing, moving and well timed. Highest note is brief and can be lowered. The tune, "Diamonds are a Girl's Best Friend," provides interesting possibilities for patter. Arnie's calling is clear. Rating S.I.O.

JERICO — Windsor 5807 *

Key: F **Tempo:** 130
Caller: Dave Taylor **Range:** High HC
Music: 2/4 Standard Low LC
Instruments: Trumpet, Guitar, Organ, Drums,
 Bass, Piano, Saxophone

Synopsis: Complete call printed in Workshop

Comment: Music is well played and interesting although tune is monotonous unless caller puts excitement in it. Dave does a good job of calling and is sharp and clear. Dance patterns are well timed and fast moving. Tune is a modified version of "Joshua Fit the Battle of Jerico." Rating ☆☆

LITTLE GIRL IN CALICO — Lore 1015

Key: D **Tempo:** 130
Caller: Bob Augustin **Range:** High HD
Music: 2/4 Western Low LA
Instruments: Guitar, Rhythm-Guitar, Piano, Bass,
 Violin

Synopsis: (Break) Allemande—swing—gents star left—partner do sa do—men star right—allemande—partner right—promenade—swing. (Figure) Heads promenade half way—right and left thru—same two pass thru—go round one—square thru $\frac{3}{4}$ —allemande—pass your own, swing the next—promenade—swing.

Comment: Fidelity of music is good but tune lacks "sparkle." Range is above average. Dance is well timed and uses conventional patterns. Bob's calling is clear. Rating ☆

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BABY FACE — Dash 2536

Key: B flat
Caller: Earl Neff
Music: 2/4 Western
Instruments: Violin, Guitar, Bass, Banjo,
Mandolin

Tempo: 132

Range: High HC
Low LE

Synopsis: (Break) Ladies promenade — partner swing — heads right and left thru — star thru — pass thru — star thru — right and left thru — star thru — allemande — promenade. (Figure) Heads up and back — half sashay — pass thru — both turn right round two — line up four, go forward and back — pass thru — wheel and deal — double pass thru — first left, next right — right and left thru — cross trail — corner swing — promenade.

Comment: Music has definite Western sound. Dance patterns are well timed and fast moving. Calling is metered to music. Neff's calling is clear. Rating ☆

DON'T BE A BABY — BABY — Blue Star 1595 *

Key: D
Caller: Marshall Flippo
Music: 2/4 Standard
Instruments: Piano, Guitar, Clarinet, Violin,
Accordion, Drums, Bass

Tempo: 132

Range: High HA
Low LA

Synopsis: Complete call printed in Workshop
Comment: A well timed, fast moving dance. Both the tune and the dance pattern are smooth flowing. Recorded in a low key. Marshall's calling is exceptionally pleasant. Rating ☆☆

NORMAN — Blue Star 1596

Key: B flat
Caller: Marshall Flippo
Music: 2/4 Standard
Instruments: Accordion, Piano, Drums, Banjo,
Tuba, Violin

Tempo: 132

Range: High HC
Low LA

Synopsis: (Figure) Heads promenade half — right and left thru — half square thru — do sa do — swing — promenade — heads wheel around — do sa do — cross trail — allemande — grand right and left — do sa do — swing — promenade. (Middle Break) Ladies promenade — partner do sa do — gents star left — partner swing — star promenade — back out and ladies chain — chain them back — circle left — allemande — swing — promenade.

Comment: Music features a tuba. Rhythm is strong but lead is light and callers may have



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DO IT YOURSELF RED WING — Kalox 1016

Key: C

Tempo: 132

Caller: Billy Lewis

Range: High HC

Music: 2/4 Western

Low LA

Instruments: Violin, Piano, Guitar, Drums, Bass

Synopsis: (Break) Circle—allemande—weave the ring—do sa do—swing—promenade—swing. (Figure) First couple right, circle half—dip and dive across and back—dive thru and lead right—circle half—dive thru to next couple, circle half—dip and dive across and back—dive thru to home pos and all swing—promenade—swing.

Comment: A modified version of the old traditional "Red Wing." Call suggests that you omit patter during the "dip and dive" after the first chorus. Music has lots of swing and very little lead. Calling is clear. Rating ☆

HOEDOWNS

BOB'S BOUNCE — MacGregor 901

Key: F

Tempo: 132

Music: Guitar, Banjo, Piano, Drums, Bass, Accordion

Comment: A jazzy instrumental with some fast noodling around a chord pattern. For those who can handle a "boogie" type hoedown, this would probably be great. On the flip side Bob Van Antwerp does a fast moving patter routine. The calling is clear and sharp.

Rating ☆

HONOLULU DOLLY — Sets in Order X 2133

Key: C

Tempo: 132

DEW ON THE MOUNTAIN — (flip side to above)

Key: G

Tempo: 130

Music: Banjo, Piano, Guitar, Bass

Comment: A new release featuring Jack and Lunette. Heavy after beat rhythm on the guitar and banjo plus interesting bass melody on the piano make these interesting but still in the traditional feeling. Rating S.I.O.

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ROUNDS

WALTZ BALLONET — Lloyd Shaw 243-244

Music: Organ (Bergin)

Choreographers: Mary and Fred Collette

Comment: A simple waltz mixer with most of the steps a walking variety.

VAYA CON DIOS — (flip side to above)

Music: Organ and Piano (Bergin)

Choreographer: Carlotta Hegemann

Comment: A not difficult but long waltz routine with emphasis on styling. Dance is divided into two parts. Some sections repeat.

Note: Both sides of this record have an inner band where voice cues are given for the dance routine.

ARE YOU LONESOME TONIGHT? — Grenn 14035

Music: Saxophones, Piano, Drums, Bass, Trumpet, Violins

Choreographers: Dorothy and Ray Rees

Comment: Music has a well recorded full band arrangement. Waltz routine is 32 measures long with no sections repeating. An interesting arrangement of conventional steps with several uses of the pivot.

EAST OF THE SUN — (flip side to above)

Music: Saxophones, Piano, Drums, Bass, Trumpet, Guitar

Choreographers: Bill and Cathi Peterson

Comment: A medium speed two-step. Music is well arranged and well played. The dance

routine uses conventional steps and is not too difficult. Several parts repeat.

WALTZ MICHELE — Sets in Order X 3128

Music: Saxophones, Accordion, Clarinets, Guitar, Drums, Bass, Piano

Choreographers: Louis and Lela Leon

Comment: Music is full and smooth. Dance routine is a 32 measure waltz. Last four measures are a repeat. Routine uses several unusual maneuvers that will take practice to do.

ROCKIN' ALONG — (flip side to above)

Music: Trumpet, Saxophones, Accordion, Piano, Guitar, Bass, Drums

Choreographer: Larry Ward

Comment: Music features heavy rhythm in a "soft shoe" style. The two-step routine is long, not difficult, and fun to do.

BALLERINA WALTZ — Grenn 14036

Music: Saxophones, Violins, Piano, Drums, Bass

Choreographers: Harry and Pat Lukens

Comment: The music is standard "ballroom" style played with a full band. A slow, smooth flowing waltz. Routine is 32 measures long with two/four measure repeats.

CHELLA LLA — (flip side to above)

Music: Trumpet, Saxophones, Piano, Drums, Bass, Rhythm Devices

Choreographers: Ralph and Jeanette Kinnane

Comment: Music is lively and has a slight Latin feel. Dance routine is fun to do and is not difficult. First eight measures and last six measures are repeated.

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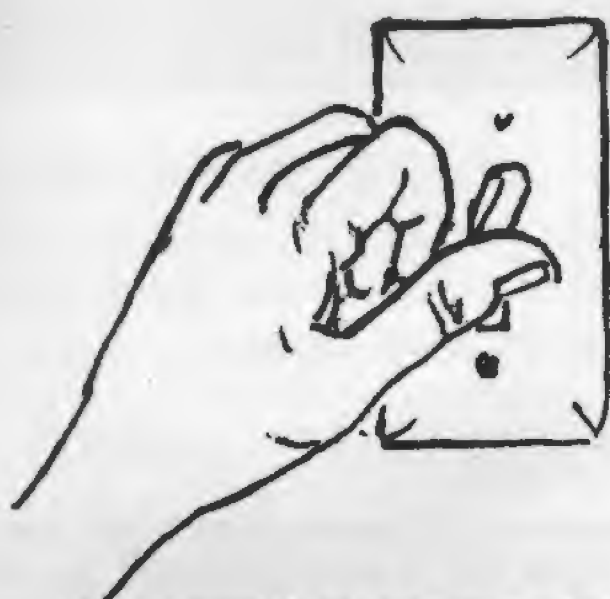


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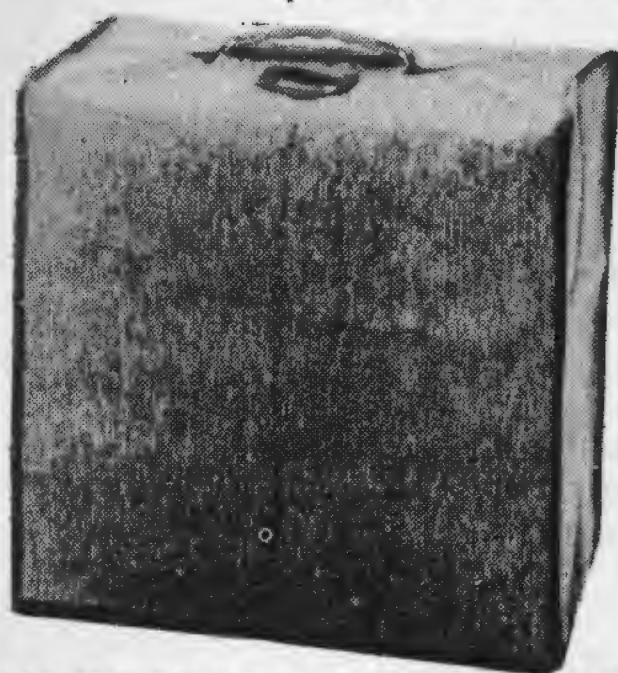
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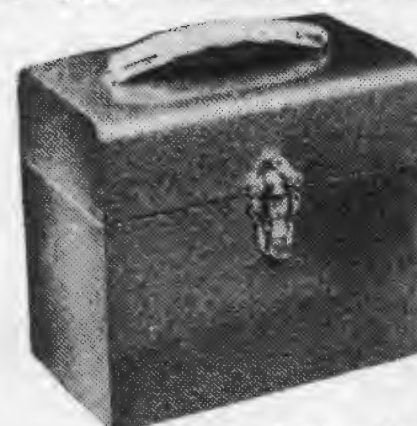
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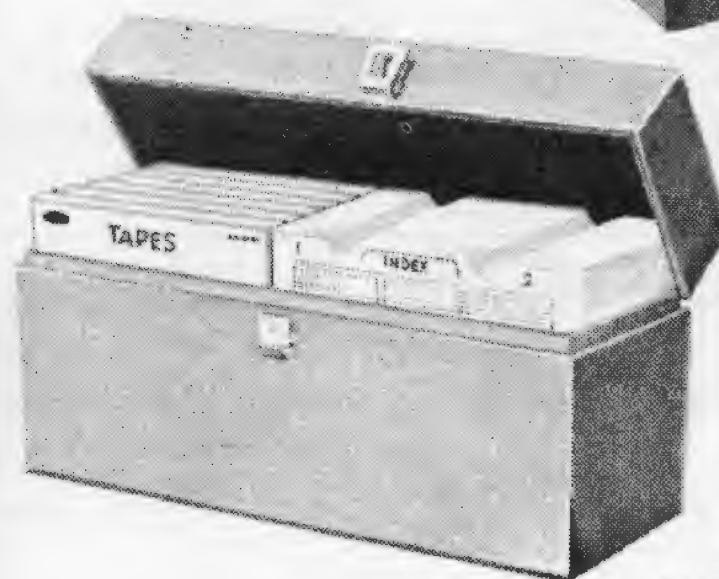
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EXPERIMENTAL LAB



1



2



3



4

IN THIS EXPERIMENTAL movement we find a rather unique variation to the simple two ladies chain. Through this movement, couples may quite simply end in promenade direction or, if needed, in facing position with inside hands joined rather than in courtesy turn position.

CHAIN THRU

By Dick Tilley, Weymouth, Mass.

From two facing couples ladies take right hands and walk past each other then give a left hand to their opposite man's right for a star through to end in a position and direction to follow the next call.

Two ladies are shown taking right hands as they would start a regular two ladies chain (1). Walking past each other they extend a left hand to the right hand of the opposite man (2). To do a true star through the girls would left face turn under the man's raised right hand (3) and they would end side by side facing in promenade direction around the square. A call for promenade would allow the dancers to smoothly change hands to this position (4). If the call directs the dancers to face the center they would adjust their turn under movement to be less than a star thru so that they would end side by side facing across. In actuality, the turn under movement is not described as a star thru thereby allowing dancers to face in any direction required by the next call.

When experimenting with this movement you might work it out under different conditions and then try the same thing with a regular ladies chain, substituting a promenade position for a courtesy turn position which is customary when a promenade is called for following the chain. It has always seemed to be quite simple to get into a following movement immediately after a courtesy turn, and for that reason it is a little doubtful that the chain thru will bring any great satisfaction. It's also possible, just as some calls direct: "Ladies chain to a do paso," or "ladies chain to a left allemande," that one could also "chain to a star thru" without too much confusion. Go ahead and give it a try and see what you come up with.

Remember, the purpose of this Experimental Lab is to present material that needs further study before being put into general usage. The small workshop groups are best suited for this purpose.

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